OCTOBER 195

Leading Publication

(Charlest Letterpress

## The Inland Tinter

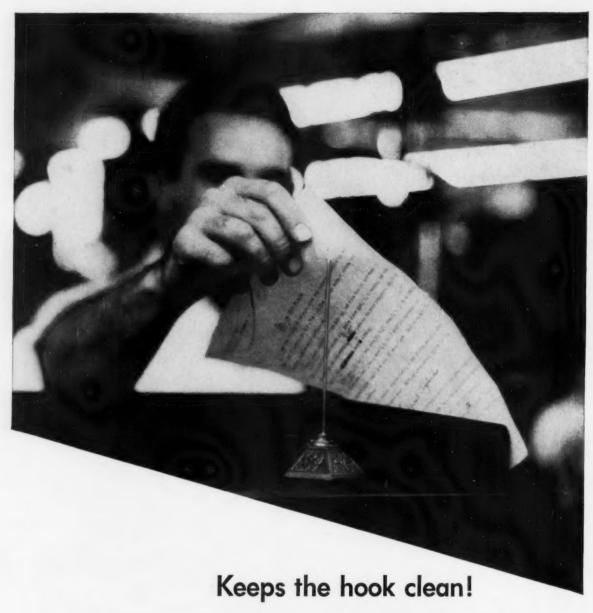
How Creative Sales Can Boost Business

When Our Plant Tackled Offset Lithography
Composing With Typewriter and Cameras

Increase Productivity by Budget Control

How Letterhead Can Be a Business Tool

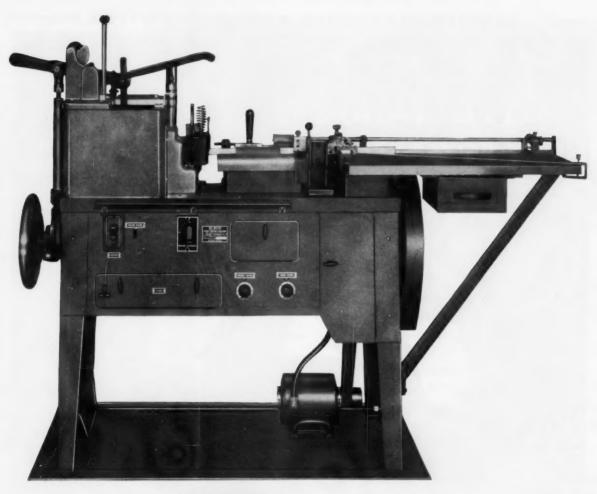
★ Three More Winners in The Inland Printer's Matched Letterhead-Envelope Contest



The newly engineered MODEL 31 LINOTYPE keeps the hook clean, keeps *you* "off the hook" at deadline time!

Many basic improvements enable the Model 31 to *cruise* smoothly at 10 lines per minute under manual or tape operation. Its four magazine capacity places a variety of type faces and sizes up to condensed 30 point right at the keyboard.

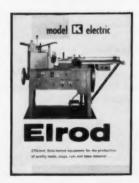
With this versatility and its new smoothness, the "31" eats up copy, speeds production. Ask your Linotype Production Engineer about the newly engineered Model 31, or write to the Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N. Y.



## model



## **Elrod**



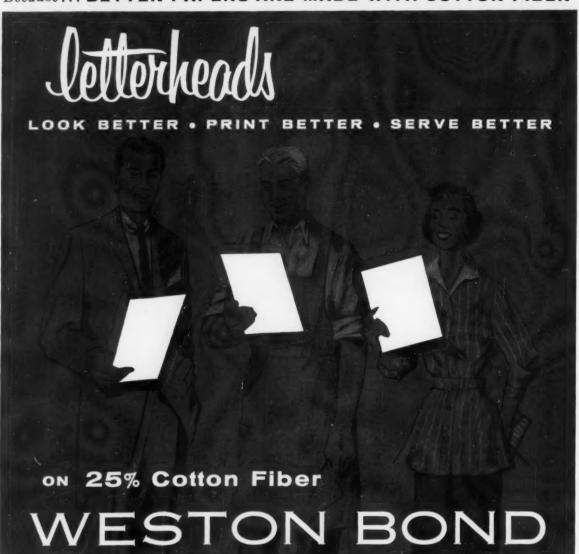
Send for your free copy of this new folder on the Model K Elrod The Ludlow Company introduces the newest member of the Elrod family—the model K for the production of leads, slugs, rule, and base material from 1 to 18 points in thickness.

Ludlow's established reputation for simplicity, dependability, and production results has been built into this new model K. The addition of the model K now makes available a choice of six different Elrod models to fit your particular needs. It has been field-tested and is ready to work for you.

Elrod users can profitably add the model K as supplementary equipment, thus permitting continuous operation on 2 point leads, 6 point slugs, or other largely used material. The model K uses standard Elrod molds up to 18 points, and these molds are interchangeable in all six Elrod models.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14

Because... "BETTER PAPERS ARE MADE WITH COTTON FIBER"





You can see the difference, feel the difference, tell the difference when you print letterheads on 25% cotton fiber WESTON BOND. In brightness, whiteness, opacity, texture, formation and finish, WESTON BOND has all the qualities of a fine letterhead paper—

made better with cotton fiber. For easy printability, for service and satisfaction, for premium quality and appearance at moderate cost, you can't go wrong when you make WESTON BOND your standard 25% cotton fiber letterhead paper.

WESTON BOND is available in white and five colors, in Weston Opaque Bond, in Weston Bond Litho Finish, in typewriter cut sizes in junior cartons and in matching envelopes. Ask your Weston paper merchant for samples.



### BYRON WESTON COMPANY

Makers of Papers for Business Records Since 1863

DALTON, MASSACHUSETTS

### OCTOBER 1957

Vol. 140 No. 1

## The Inland Printer



### THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

### Dept. of Further Amplification

Editor, The Inland Printer:

On page 72 of your September issue where you have written up our collator, you have us running 12 parts at 98,000 cuts per hour. This will be a little hard for us to back up, and we feel your next issue should correct this.

-C. J. Schaefer, Schriber Machinery Co., Dayton. Ohio

(Editor's note: We were so overcome by the rapid growth of the business forms industry in the past ten years that we must have been a bit befuddled when we made that claim. Your ad on page 105, same issue, claims up to 12,000 folds per hour for that snap-out collator with folder delivery. That's a neat switch if we ever saw one-editorial claims greater than those in advertising!! We assume IP readers will believe your own 12,000 claim in the ad and not notice that slight differential in straight matter!)

#### More Praise for September Issue

Editor: The Inland Printer:

Your article on business forms really covers the situation. Will you please send me two extra copies of the September issue?

-W. Ray Heitman, Heitman Garand Co., Detroit

#### Bravos for Business Forms Issue

Editor: The Inland Printer:

Chicago 3, Illinois.

**Subscription Rates** 

Congratulations on your September issue which we, as members of the business forms industry, appreciate for the excellent job it is. We

(Turn to page 4)

Subscription Rates

For the United States: one year, \$5; two years, \$8; three years, \$10; single copy, 50 cents. For Canada: one year, \$5.50; two years, \$9; three years, \$11; single copy, 55 cents. (Canadian funds should be sent to The Inland Printer, Terminal A, P.O. Box 100, Toronto.) Pan American: one year, \$6; two years, \$10; three years, \$15. Foreign: one year, \$10; three years, \$20. Madke checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stemps not acceptable.

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Composing With Typewriter and Two Cameras -An Interview With Leroy F. Dyer

How to Build Productivity Through Budget Control -By Olive A. Ottaway

Modern Type Display-XVI: The Vertical,

Line of Strength-By J. L. Frazier

Letterheads As a Business Tool

More Prize Winners in IP Letterhead Envelope Contest 79 Front Cover design by LeRoy Barfuss, Houston, Texas

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### WAYNE V. HARSHA, Editor Manuscripts The Inland Printer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 79 West Monroe Street, Chicago 3. Illinois.

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### LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

are also very pleased with the write-up for our individual company, which is the specific reason for writing this letter. We would very much appreciate having another half-dozen copies of the September issue. Can you do this for us?

-Jesse Cherry, Alfred Allen Watts Co., Inc., Belleville, N.J.

#### Salesmen Stand on Their Pride

Editor, The Inland Printer:

Irving Sherman's "Salesman's Clinic" in your June issue carries a question and answer on the subject of the disagreeable buyer. Mr. Sherman advises against any action on the part of the salesman suggesting that either the buyer is basically a nice guy who needs the tartar scratched to locate the skin or that discretion is the better part of sales valor.

I disagree most heartily, though inexpertly, with Mr. Sherman. I own and manage a printing plant, employ three salesmen, and occasionally I go out and sell.

Now I submit that when a buyer sets a pattern of rudeness the salesman has the right to suggest to him that if his company's salesmen were to receive cavalier treatment on their calls his own job would suffer. A salesman has a right to be proud of his company and his products and to stand on that pride.

With every salesman walk the shadows of all men, women and children whose shoes are bought as a result of his sales. He is the walking ambassador of our social democracy. If he doesn't get the courtesy and consideration he is entitled to and if he adopts the coloration of obsequiousness just to get business as a handout, he is a traitor to his company, his own manhood, and a way of life that has thrived because it has never taken "no" for an answer.

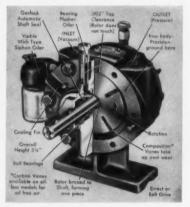
He will be more respected by a buyer for standing up and speaking his piece. If he can't get satisfaction, let him go over the buyer's head. If complaints come in to management in a number of cases, they are going to have some effect. We do business with some big companies and we have found that the bigger the company the more consideration is given to the public relations aspects of its purchasing methods and personnel.

The salesman who fights for the dignity of his calling may lose possible business for it but he is making it easier for the next guy. If the next guy has the same sense of pride, our salesman will walk into his next prospect and find that the way has been made easier for him too. Freedom from irresponsible tyranny means freedom in the market place as well as in the meeting place.

As a last thought we employers would also do well to remember, when visited by a salesman, that even as we do unto others . . .

-M. M. Sumner, Sumner Printing & Publishing Co. Ltd., Windsor, Ont., Can.

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See Catalog in Sweet's Product Design File

## KENRO VEITICA 18" CAMERA.

### The new standard of precision for the rapid production of high quality negatives



Compact—The Kenro "Vertical 18" occupies less floor space than any process camera—no more space than that taken by two file cabinets. It can be used inside or outside the darkroom.

Accurate — The Kenro "Vertical 18" is one of the most highly accurate cameras on the market... as accurate as many cameras costing from \$5000 to \$25,000. Numerical position counters for both lens board and copyboard plus micro-dials, make it possible to reset the Kenro to pin-point register.

Automatic — The Kenro is equipped with an automatic reset timer which permits any desired exposure through control of lights in one-second segments up to three minutes. Normal exposure is 30 seconds.

Quality—The key to quality in any camera is two-fold: lens and lights. The Kenro is equipped with a special color-corrected, flat field Goerz lens manufactured to their highest standards of quality. Resolution is excellent and remains constant, right to the outer limits of an 11" x 17" bleed form. The built-in lights consist of four reflector flood lamps for line work and two mercury vapor lamps for magenta screen halftones. They provide uniform illumination throughout the copyboard area.

Versatility—The Kenro "Vertical 18" is an extremely versatile camera, can be used for making line negatives or halftone negatives by autoscreen or

magenta methods. The vertical design permits practical production of direct product halftones. It can photograph books up to two-inch thickness, is equipped with ground glass for visual sizing or for tracing purposes. It has stay flat and pressure backs and can be equipped with vacuum back and xerox head. The Kenro "Vertical 18" with Goerz lens enlarges to 300%, reduces to 33\%; when equipped with auxiliary lens, enlargements to 400% and reductions to 20% can be obtained.

Coverage—The Kenro "Vertical 18" handles film up to 14" x 18" in size. In practical form sizes it equals a 16" x 20" camera and readily handles 11" x 17" forms including bleed. It gives you twice the capacity of an 11" x 14" camera and more usefulness than 14" x 17".

Efficiency—With a Kenro "Vertical 18" camera, an operator can turn out many more negatives per day than he can with a conventional horizontal camera. That's because Kenro turns walking time into production time. Controls are conveniently located on the front of the camera, setting indicators are at eye level.

Complete—The Kenro "Vertical 18" camera comes to you complete, ready to plug in and use. There are no extras to buy. Lens, lights, everything is included. In addition, you get a com-



prehensive instruction manual, sizing charts calibrated to the camera's individual lens and a special Kenro Five-Step density scale which takes the guesswork out of development.

Low in Cost—Priced at \$1250, FOB Chatham, New Jersey, the Kenro "Vertical 18" camera makes a highly profitable investment, for in performance and efficiency it cannot be matched by cameras costing several times as much.

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### SPECIFICATIONS

Largest sheet size—15" x 20%"
Smallest sheet, two-up—10"x 15"
Smallest sheet, two-up—40"x 5%"
Range of shock—Tissue to .020"
Max. form in standard chase—14%"x 18%"
Max. form in skeleton chase—14%"x 18%"
Max. form locked on bed—14%"x 20%"
Gripper margin—5/16" to 25/44"
Printing distance from gripper edge of sheet—14%"
Number of rollers—7
Number of form rollers—4
Diameter of form rollers—2", 2%", 2", 2%"
Roller coverage—
all 4 form rollers clear maximum form
Packing thickness—.047"
Speed range—2500 to 5000 IPH
Overall length—8"
Overall length—8"
Verall right—55"
Height to top of feeder—57"
Power requirements—5.5 HP
Gross weight—Approximately 7950 pounds
Net weight—Approximately 6630 pounds

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PROFIT-MINDED printers prefer Trufect for multiple reasons—quality, economy and uniform dependable performance. Its double coating gives you a surface smoothness and brightness ordinarily found only in higher priced enamels.

To create this superior printing paper with the balanced qualities that provide maximum all-around press performance, Kimberly-Clark began with meticulous research into the selection and blending of clays, fibres and additives. Countless hand-sheet trials, laboratory and press tests followed.

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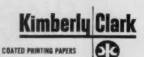
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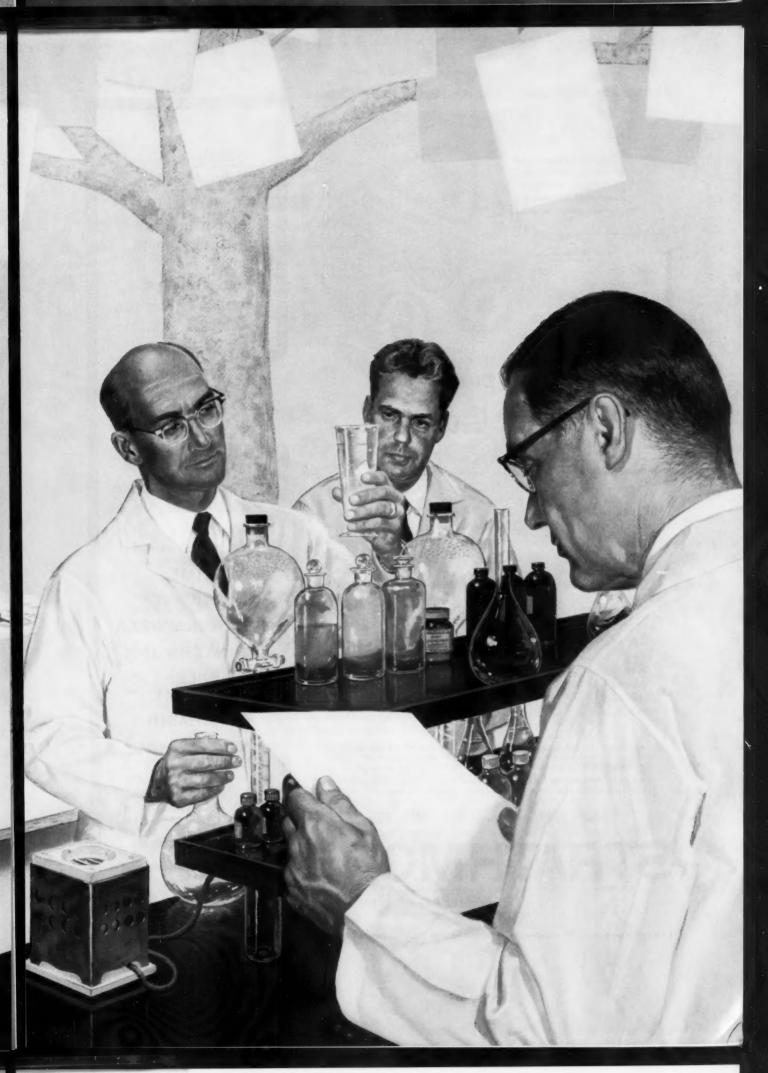
For Letterpress:

Hifect Enamel, Trufect Enamel, Multifect Coated Book.



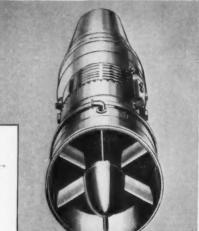






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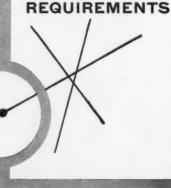
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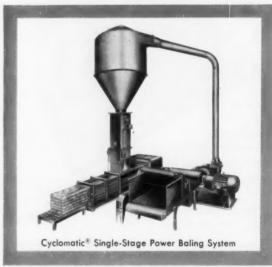
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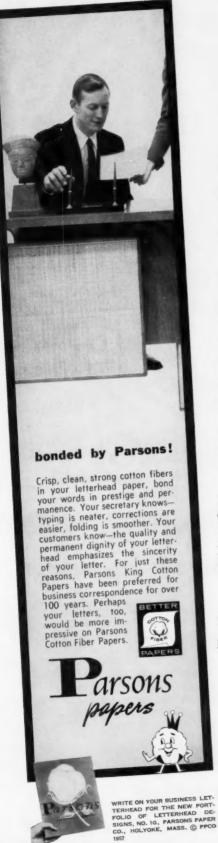
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100% L'Envoi **Parsons Parchment** 100% Parsons Diploma

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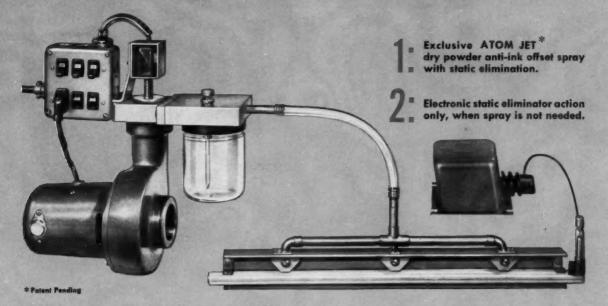
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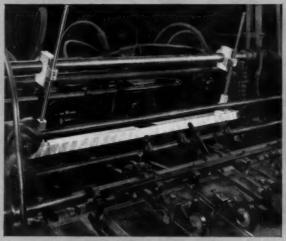


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This double action at great savings is yours only with the ATOM JET SPRAYER. It is the OXY-DRY answer to the tremendous demand for an OXY-DRY sprayer for small presses that would have the most outstanding features of our major press equipment at a cost well within reason! For more details write, wire or phone us today.



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clean as the New Hammermill Bond. It isn't often that you will see a speck of dirt in Hammermill paper nowadays. Every bit of pulp that goes into any Hammermill paper gets a final cleaning through centrifugal equipment that whirls any impurities out of the pulp—equipment that Hammermill spent a half million dollars to invent, develop and install. This extra step makes Hammermill Bond cleaner than ever. Another reason why it prints better, types better, looks better. Hammermill Paper Company, Erie, Pa. —and actually less than many other watermarked papers

### With Hammermill Offset you can print the difference

Ask any hunter. It's the stock that makes the big difference in the gun you love to hold. And with Hammermill Offset, you can print that difference—show subtle variations in colors and textures. Today's Hammermill Offset reveals fine product distinctions, adds realism—and sales appeal—to your printed pieces.

Lithographed on Hammermill Offset, Substance 70, Super-Smooth finish.

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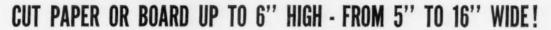
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NOW-CUT TWO ROUNDED CORNERS WITH ONE STROKE!

with amazing new

# HICKOK Dupley CORNER CUTTER

and SAVE 4 WAYS



It has long been obvious that cutting two rounded corners at one time would effect tremendous savings over the present laborious method of cutting one corner at a time. This has not been possible—up to now—because guillotine cutting is not precise. Stock that should measure 11 inches in width, often exceeds, or is less than that figure, by as much as ½ of an inch.

HICKOK'S NEW DUPLEX CORNER CUTTER has deftly solved this problem. An exclusive, patented process tested and proven successful in actual operation—cuts TWO corners at one time 4 WAY SAVINGS ARE YOURS WITH HICKOK'S PATENTED, EXCLUSIVE DUPLEX CORNER CUTTER!

Cut TWO rounded corners with one stroke of the knives. Machines now available cut only one corner at a time. Save 100% on this operation.

Cut up to 6 inches lift of stock at one time. Best performance up to now is 4-1/2 inches. Save 33-1/3% on this operation.

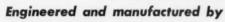
Turn stock only once to complete cutting of the 4 corners. Present equipment requires three turns. Save 200% on this operation.

Use unskilled labor. Fool-proof automatic operation eliminates need for skilled labor. Large Payroll savings. and assures perfect cutting each time. The problem was solved by keeping one knife stationary. The second knife is automatically self-adjusting to allow for variations.

KOF

Even a novice can now insert the stock against the back guides, tap the electrically operated foot lever, and cut two precision rounded sets of corners with one stroke!

Write now for free brochure giving complete details about this radically new machine. It obsoletes all one corner cutting machines and enables you to effect tremendous savings.





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Talk about value! Now Consolidated gives you the added performance features of double coated offset at no added cost. High stability . . . quick ink setting . . . superior pick resistance . . . maximum uniformity . . . brighter color . . . all the advantages you get only with double coating are yours for not a penny more with high quality, low cost Consolidated Offset Enamels!

What's more, you get these advantages in every grade —PRODUCTOLITH, CONSOLITH GLOSS and CONSOLITH OPAQUE. All are double coated on both sides in one continuous high-speed operation—right on the papermaking machine! There are no extra manufacturing steps—no extra cost.

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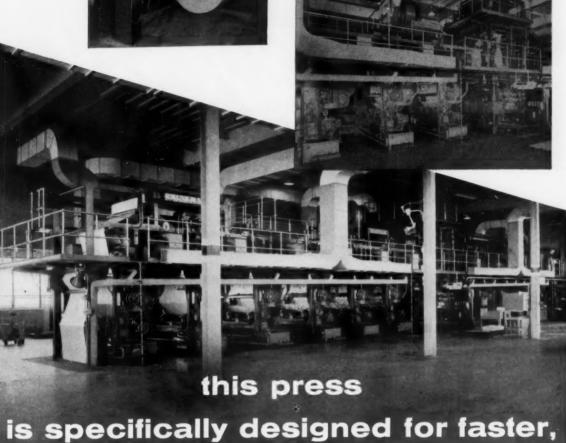
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## to folder...



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### They set in a SPLIT SECOND!

No. TYPE OF BLACK				
91	Job Black for absorbent stocks. Can be left on press several days.			
92	Regular Job Press Body Black. No drier, can be left on press overnight.			
93	Halftone Cylinder Black. No drier, can be left on press overnight.			
94	Halftone Cylinder Black. Contains drier, cannot be left on press overnight.			
95	Halftone Cylinder Press Black. Contains drier and com- pound for added rub and scratch resistance. Cannot be left on press overnight.			
47	Offset Halftone Black, most popular. Contains drier, and cannot be left on press overnight.			

IPI Speed King Blacks are newly improved packaged inks. There are six different blacks for different specific uses: A job black for absorbent stocks, a regular job press body black, three halftone cylinder press blacks and an offset halftone black. Although these blacks vary somewhat in degree of characteristics, in general they offer these advantages:

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- 3. Improved press stability
- 4. Less dryback—almost as bright dry as wet (on coated stock)
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If you have not yet tried Speed King blacks, contact your IPI salesman. He will be glad to arrange a trial run.

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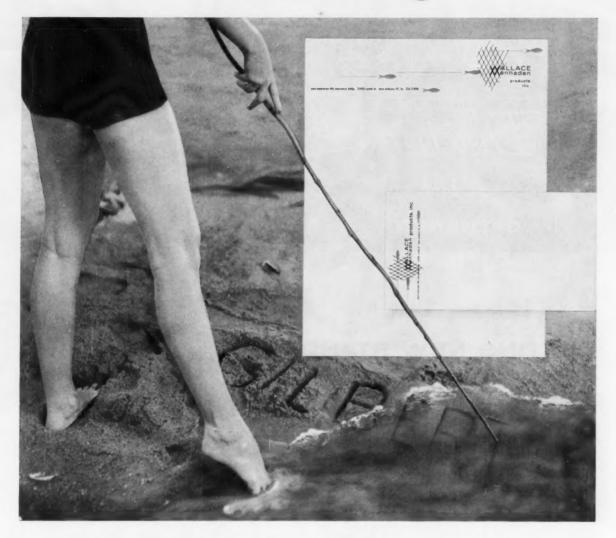
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### EAGLE-A TROJAN ONION SKIN

Here's a tip to pass on to your customers! For colorful mailing pieces that <code>save</code> on postage, use envelope enclosures printed on Eagle-A Trojan Onion Skin. Because this fine 25% rag content paper is so <code>lightweight</code>, folders on Trojan Onion Skin travel practically postage-free as inserts in multiple mailings. Available in white and five colors, Trojan Onion Skin has lots of eye appeal for package inserts and large french-fold mailing pieces, too.

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Your Davac distributor is listed on the back of this insert. Ask him about Davac.

For dramatic proof of Davac's "stay-flat" feature, leave on a flat surface with a sample of your present pregummed label paper.

This insert is printed on 60# C1S Litho Davac (S).







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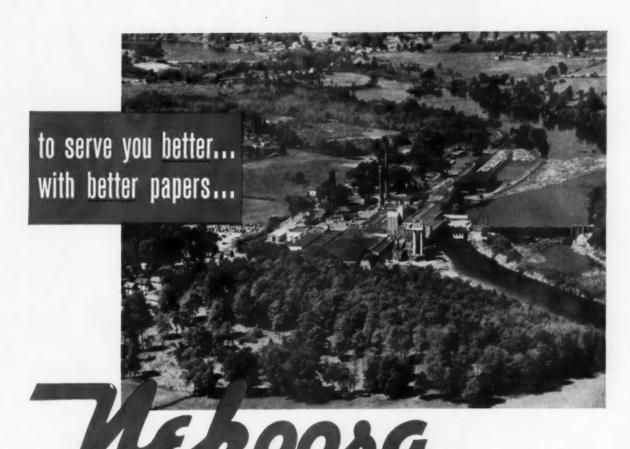
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**EXTRA** rapid setting, faster drying

**EXTRA** press stability and resistance to dryback

**EXTRA** high finish on coated stocks

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**EXTRA** sharp, clean printing with ink precision controlled for uniformity

IPI Speed King is a newly improved line of packaged inks for letterpress, thoroughly tested commercially, precision controlled for uniform quality in every can. These inks are ideal for ultra fast setting and drying, and high finish on coated stocks. Larger loads—often full loads—can be run without winding or using excess spray. Yet, with proper stock, Speed King inks give a high finish. Packed in 1 lb. and 5 lb. cans, the line includes the 12 colors most popular with printers and Speed King Halftone Black #94. Order now from your IPI salesman.

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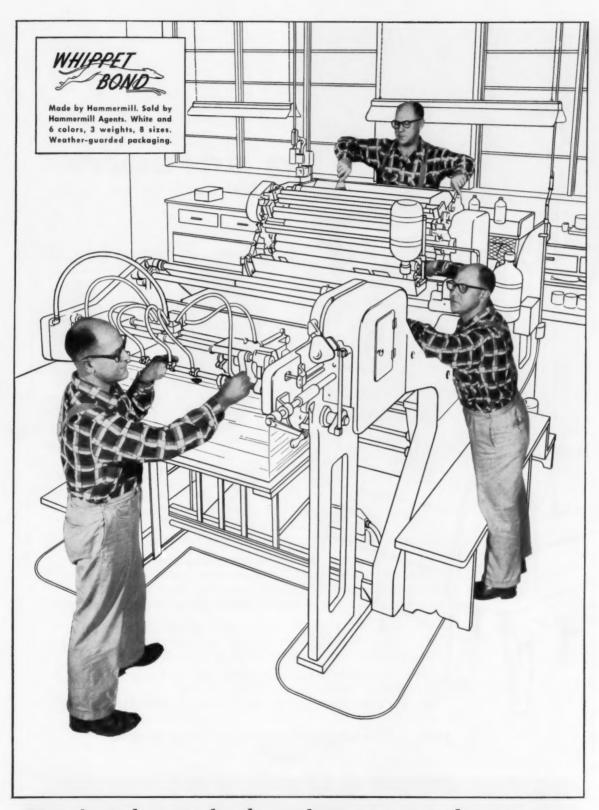
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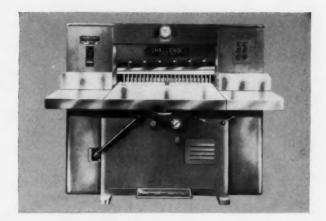
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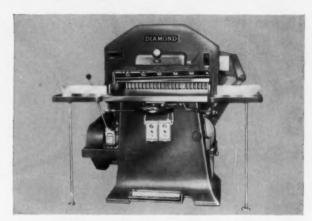


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## Challenge power paper cutters

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for your 35"x45" and 36"x48" cutting needs



For one thing, they're the only paper cutters in this size range that offer a POWER OPERATED CLAMP! This means up to 40% faster cutting . . . greater productivity . . . increased profit potential.

On the 37" Challenge Style 370 power cutter, the clamp comes down automatically before the knife. It can also be brought down ahead, independently. On the 36½" Challenge-Diamond 365-B, the hydraulic clamp is brought down separately ahead of the knife.

Both are controlled by an easy-to-use Toe Trip, a great improvement over machines with heavy foot-operated clamps. Also, both provide easily adjusted clamp pressure for clean, accurate cuts of different stocks and various loads.

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## line-up and register is

# faster and more accurate

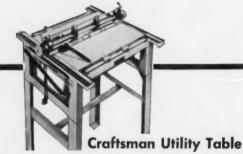
#### with Craftsman Line-Up Tables

#### Craftsman Photo-Lith Layout Table

Specially designed and precision built, the Photo-Lith Table is a sure way to get precision accuracy and cut costs in line-up, register, negative and plate ruling, copy layout, masking and stripping, opaquing, and checking work in process. Features such as two straightedges operating on machine cut geared tracks, Vernier dials with calibrations as fine as 100ths, sheet stop guides and grippers, stainless steel scales, and special marking devices save time and money and assure precision work. Tables available in five sizes with working surface from 28" x 39" to 62" x 84".

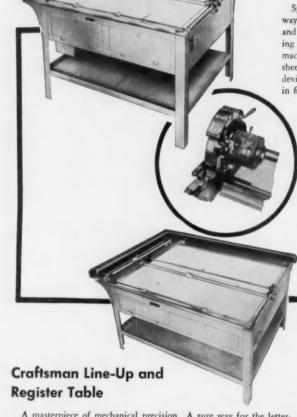
#### Triple Vernier with Automatic Spacer

An optional attachment for the Photo-Lith Layout Table that simplifies intricate jobs. Especially important for making crossrule forms because it simplifies and speeds up work tremendously.



A practical, low-priced table with a great many uses for the art department, lithographer, offset printer and photoengraver. Special patented straightedge, with detachable triangles, permits working at front or back of table. Has 221/2" x 281/2" illuminated working

For over a quarter of a century, Craftsman Tables have set accuracy standards. Today's tables feature the newest and most modern improvements to insure precision work and save you time and money. New catalog gives complete details. Send for your



A masterpiece of mechanical precision. A sure way for the letterpress printer to get perfect line-up and register . . . and a sure way of faster, more efficient handling of work. Look at these special features: two straightedges at perfect right angles operating on machine cut geared tracks, straightedge raising and lowering lever, sheet side guide, sheet stops and grippers, fluorescent lighting, graduated stainless steel scales, special ink marker, 5 sizes with working surface from 28" x 39" to 62" x 84".



CRAFTSMAN LINE-UP TABLE CORP.

Waltham 54, Massachusetts



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#### WHEN IT'S PRINTED ON TROJAN 3D GUMMED PAPER!

The Gummed Products Company has developed an exciting new processing method known as 3D for its entire Trojan line. Trojan 3D\* papers handle on the press to deliver as many impressions per hour as ungummed papers. This results in greater profits. These papers take ink exceptionally well and will give a better-looking finished printed piece every time. If you print or lithograph on gummed paper, one trial run should convince you of Trojan 3D's superior qualities. Write today for free sheet samples.

THIS IS PRIVIED ON Trojan #421 Super by letterpress, 120 screen. \*Patent applied for.

#### The Gummed Products Company

Troy, Ohio · Subsidiary of St. Regis Paper Company





#### neenah says,

honest injun...
not once did we
speed up our
paper-making
machinery

#### Cause if we did, we couldn't say all the nice things we do about Neenah Paper

When the paper-making machines run slowly, the fibers distribute themselves evenly. There are no clumps of fibers—the sheet has uniform thickness. (Hold Neenah paper to the light and note the absence of cloudiness.) It's easier to print on paper with uniform thickness.



Don't forget to give your letterhead prospects copies of the booklet "The Right Letterhead for You." Get your free copies from your distributor handling Neenah Business Papers.



#### neenah paper company

A DIVISION OF KIMBERLY-CLARK CORPORATION neenah, wisconsin



What's going on



Harris-Seybold broke through the language barrier at the Graphic '57 international exhibition at Lausanne, Switzerland. The thousands of people who viewed demonstrations of the Seybold Saber® cutter could also listen simultaneously to a commentary in either English, French, German or Italian. Macey Gathering Machines were also demonstrated.

## at HARRIS-INTERTYPE...



Traveling from infrared drying oven, a Harris Alum-O-Lith sensitized offset plate is inspected before packaging in the Los Angeles plant of Lithoplate, Inc. (a Harris-Intertype subsidiary). This is the 45½ x 54" size—largest, heaviest gauge, sensitized plate made.



Running final tests on Seybold Saber cutters at the Dayton factory, craftsmen make detailed inspections before shipment. In the foreground, a Saber with Auto-Spacer is thoroughly checked to insure accuracy and precision.

Stepping up production capacity for labels and point-of-purchase displays, a Harris factory-trained erector helps install a new 43 x 59" Harris four-color offset press at Louis Roesch Company, San Francisco, Cal.





#### HARRIS-INTERTYPE CORPORATION

General Offices: 4510 East 71st Street, Cleveland 5, Ohio

Harris Presses • Intertype Typesetting Machines • Cottrell Presses • Seybold Cutters • Macey Collators • Harris Chemicals • Sensitized Plates • Special Products

HARRIS
INTERTYPE
CORPORATION



## BUSINESS FORMS WITHOUT CARBONS

#### NCR PAPER DOES IT!... produces cleaner, clearer copies

Business forms users everywhere are discovering that NCR Paper speeds up their work. Without using carbon paper or even any carbonization, this amazing paper makes perfect copies of sales slips, invoices, premium notices, stock requisitions—any one of hundreds of applications where clean, clear copies are needed.

Non-smearing NCR Paper, perfected by the research laboratories of The National Cash Register Company, eliminates smudging of copies or fingers and is easy to handle because it requires no carbon inserts. Up to five legible copies can be made with a standard typewriter, ball-point pen or pencil and eight or more with a business machine or electric typewriter.

NCR Paper is simple to use. Just put together several forms. Copies are obtained from hand written or business machine or typewriter forms. Finished copies are always neat and clean, easy to read. NCR Paper's market for business forms is tremendous! Investigate today.

NCR Paper is available in sheet stock at local paper suppliers in bond, ledger and tag grades. For roll stock, write to: The National Cash Register Company, Dayton 9, Ohio.

\*TRADE MARK REG. U. B. PAT. OFF.

Stational\*

NCR PAPER AND SUPPLIES

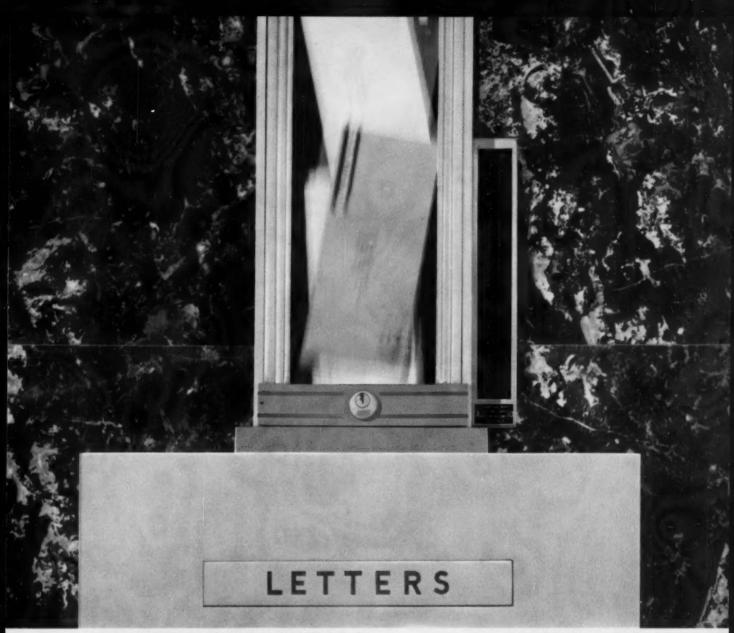
ACCOUNTING MACHINES

ADDING MACHINES • CASH REGISTERS

ANOTHER PRODUCT OF

THE NATIONAL CASH REGISTER COMPANY, Dayton 9, Ohio

989 OFFICES IN 94 COUNTRIES



\* An engineer's estimate of the speed attained by letters after falling twenty floors.

COLOR PHOTOGRAPH BY ANTON BRUEHL

## On their way...at 84 miles\* per hour!

From the time they leave your desk, your letters really hustle. Tomorrow, in many cases, they will be received clear across the nation.

All this speed is bound to involve handling and abuse. That's why an ever-increasing number of companies are printing their letterheads and envelopes on Howard Bond.

Without being expensive, Howard Bond is very strong. Without increasing your stationery budget, Howard Bond gives you letterheads of fine character, excellent feel, exceptional crispness. For quick proof, ask your printer or paper merchant to show you "Bondtown, U.S.A.", the new HOWARD BOND portfolio.

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. . HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

## Howard, Bond

"The Nation's

Companion Lines: Howard Ledger . Howard Mimeograph

Printed on Maxwell Offset

Business Paper"

Howard Writing . Howard Posting Ledger

Basis 80 — Camberra finish



## Doesn't color reproduce better on Maxwell Offset?

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples of our eight finishes and two tints

Printed on Maxwell Offset - Basis 80 - Camberra finish

COLOR PHOTOGRAPH BY ANTON BRUENL





## NEWSLETTER

#### UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

PIA-LNA Merger Killed; LNA to Move Its Offices Proposed merger of Lithographers National Association and Printing Industry of America definitely off, says LNA... Lithographers headquarters will gradually be moved to Washington... branch offices will be set up in New York and Chicago... See page 64 for further details.

ALA Offers \$1-Million
For Automation Research

Amalgamated Lithographers of America has proposed \$1-million contribution to be matched by management for research to promote automation in industry . . . Ed Swayduck, president of ALA Local #1, New York City, says lower costs to consumers and big increase in printing will result . . . at ALA convention in Chicago, Swayduck said automation will result in fair practice to employers and full employment . . . good example of honest union practice.

**Printing Sales Up 52%** 

<u>Printing sales up 52% in past five years</u> . . . New figures released by Printing Industry of America indicate rise, using 1951 as base year . . . <u>45% jump for letterpress</u> and <u>62% increase for offset</u>.

Postal Zoning Regulation Shelved; Not Feasible Post Office Department's plan to require zone numbers on second and third class mail pigeonholed . . . Publishers and third class mail users raised too much noise . . . Users and PO agree plan is not feasible . . . too many internal difficulties.

**Metal Tariffs May Rise** 

Lead, zinc tariff probably will jump 100 to 200% to support domestic producers . . U.S. prices down to 14c per pound for lead, 10c for zinc . . . duty on zinc may be tripled to \$2.10 and lead doubled to \$2.55 by Tariff Commission.

Labor Shortage to Grow; Train Now for Future Your labor shortage is going to be as acute if not more so by 1965 than it is now . . . predicts Labor Sec. James P. Mitchell . . . he urges employers to begin new training programs NOW for women and elderly persons to meet future shortages . . . What's YOUR printing industry organization doing about it to help you? It's time to get on the ball or you will be extremely shorthanded in another few years.

(Over)

## **NEWSLETTER**

(Continued)

Blame Printing Rates
For High Food Costs

Grocers now telling housewives increase in food prices are result of higher costs of paper, printing, packaging . . . foodmen claim it's not higher cost of food itself.

**Increase in Paper Demand** 

Rise in demand for printing paper for balance of year and through 1958 seen by official of large paper company . . . "Long range future is bright, demand will increase strongly in the decade 1960-1970," claims A. G. Sharp, vice-president of Kimberly-Clark Corp.

Two New Presses Out

Two new presses on market . . . Miehle 25 job offset press handles sheets up to 19x25. (See page 82) . . . Heidelberg introduced 15x20% automatic cylinder. (Details on page 85.)

Tax Cut Talk on Again

Look for more gusts of wind on possible reduction of taxes. Pressure will be on as politicians look ahead to the 1958 Congressional elections.

Pamphlet for Small Printer

Protection against unfair competition for small businesses, shown in free pamphlet available from Small Business Administration, Washington 25, D.C. . . . <u>Tells how to take action through Federal Trade Commission</u>.

**Big Bonus Trends Change** 

Big bonus trend slowing . . . Many companies plan to put bonus funds into direct wages . . . also employers feel retirement plans are advantageous for workers and themselves . . . gives tax advantage, encourages men to stay on job.

**New Technical Report** 

New catalog out on packaging and materials handling . . . 118 technical reports . . . issued by Office of Technical Services, U.S. Dept. of Commerce, Washington 25, D.C. 10c

Rise in Wages in 1958 May Cut Productivity Productivity gains in 1958 may be exceeded by rise in wages
. . . strike threats and union demands will cut amount of
production for money spent . . . underlined by competition,
costs will be absorbed for the present. Eventually boosts
will be passed on to consumer.

**Closes Milwaukee Plant** 

Cottrell Co. closes its Milwaukee plant . . . manufactured letterpresses . . . effective Jan. 1 . . . small size of operation, company said, made production costs too high for economical operation.

## **How Creative Sales Boost Business**

- Creative selling makes your firm more valuable to customers, puts you ahead of competition
- You may think you know how to sell creatively, but here are some suggestions for doing it

#### By A. J. Falick

These words, "Creative Printing Sales," sometimes cause a snicker among our more sophisticated sellers of printing because they believe it to be an overworked and nearly meaningless phrase like "service." There is hardly a printer alive who won't assure you positively that he is creative, offers wonderful service, and gives you prices that he wouldn't give to his own grandmother.

In spite of the almost universal claim of being creative, there are amazingly few printers who can stir up an idea in a carload. As a former printing buyer, I can tell you that the most common pitch of so-called salesmen today is "give me a break."

Creative printing sales are not the only path to a successful career in the field. Printing is sold in a thousand different ways and many men "make a living" in the field, but the quickest and most solid success is still achieved by the men who bother to put some creative thought into their selling.

It is presumptuous of me or anyone else to offer guidelines for different personalities and different sales situations, but after nine years of bumbling sales effort I have tried to analyze this business of creative selling.

First of all, what are creative printing sales? That is almost too easy—it is the origination, change, or addition you make in printing that goes beyond the basic specifications of a buyer.

Sounds pretty simple doesn't it? Yet most salesmen don't know how to tackle this beast of creative selling. Perhaps this article will serve as a guide to help the perplexed.

There are three main avenues or directions to take. Let's start with the most difficult and work down to the easiest. The three directions are: merchandising, art and materials. These categories don't reveal themselves "in nature"; they are all mixed up and the salesman must decide which approach, or combination of

them, will be appropriate for the customer

Remember that your creative effort makes you more valuable to your customer and puts you ahead of competitors who do not bother to use their heads. For that matter, your price for the printing should take into account the time and effort you put into this creative approach.

Let's tackle the most difficult selling approach, that of merchandising or marketing. Although it is the toughest to do, it is also the most rewarding. Merchandising your printing with the buyer requires specialized knowledge and considerable imaginative effort. Basically, you must be able to project yourself into the customer's business and work out ways to make your printing serve him.

Because this is a complex problem, many product specialists have grown up to handle this merchandising approach. Examples that come to mind are printers who limit themselves to point-of-purchase display materials, direct mail work, forms control, or legal printing. They not only sell printing but they sell their specialized knowledge and creative effort in their chosen field. In effect they become counselors in the use of printing; they merchandise the customer's product as well as their own.

The general commercial printer is by no means frozen out of this merchandising picture. He is free to make himself useful and creative by studying the problems of individual industries or channels of distribution.

We see around us the great motion picture, aviation, and electronic industries. A printer who knows all the problems and most of the important people in these fields can do well. But this is not easy to accomplish and it takes years to develop.

How about the building component manufacturers? They are equally basic and more numerous. If you work with companies in this field, you learn that

#### A. J. Falick Enjoys Creative Selling and Studying Type



A. J. Falick, president of Murray & Gee Inc., of Culver City, Calif., is a former resident of Chicago, where he was associated with the Webb-Linn Printing Co., for a period of eight years. Mr. Falick rose to the position of vice-president of Webb-Linn and also served as an executive sales-consultant. He designed the monthly type specimen series which appeared in the firm's publication, The Advertiser's Digest. Mr. Falick also wrote and contributed to the design of the Webb-Linn type book. He has designed many catalogs and direct mail and space advertising promotional features. Mr. Falick is also experienced in the preparation of sales letters and aids and has spent a great deal of his time in training sales personnel in new techniques of sales. He is a World War II veteran with four and a half years of service as a lieutenant commander in the Navy. He has degrees from Indiana U. and University of Chicago.

heavy printing promotion is placed in the architects' reference catalog called *Sweet's File*, and in folders and catalogs for association meetings and direct mail. If your prospect has missed some of these or other promotional media, you should be prepared to point out the omission and come up with suggestions. In so doing you help to sell or market his product.

We haven't exhausted the list, of course. How about restaurant suppliers, publishers, lawyers, lighting fixture manufacturers, religious associations, or some of the hundreds of others listed in your classified telephone directory or industrial

A word of warning is probably in order, too. If you would become a counselor in the use of printing, be sure of your ground, develop extensive knowledge of the industry, and do not abuse the confidence of your customer.

Art and layout are proper creative services for the printer to offer. Either a staff or free lance artist or photographer should be employed by every printer.

This is an area in which the creative approach overlaps or supplements the advertising agency. It should be pointed out that large agencies prefer not to handle printing for their clients at all and would just as soon bundle them off to a qualified printer. They make their money in magazine ads, radio and TV, market research and other activities.

The smaller agencies are usually glad to make use of your art and layout service if you have it because they normally buy it from an outside source. At least with you they can be sure of production—wise planning of both the art and the layout.

Of course, this matter of direct contact between artist and printer is a major selling point. It can, or should, eliminate the need for costly remakes of art to suit production requirements and assure a better result.

The availability of creative art and layout service reduces the constant tendency to judge all printers by price alone. Latch on to a good artist and make yourself more valuable to your customer.

What should be the easiest kind of creative sales effort for a printer is the third category, materials. By materials I mean type, paper and ink, mainly. These are the meat, potatoes and bread of every printer. Yet how many really know how to use them with imagination?

Type is a good horrible example. Most printing buyers would faint dead away if their printing salesmen came up with some intelligent suggestions for the selection of type. There are simple rules for the use of type that can be learned in a very short time. This is the minimum that anyone who aspires to a creative role should have.

Ignorance about the simplest facts of typography is widespread among your customers. You will find they are invariably grateful if you can advise them competently on the uses of type, that is, after they recover from their faint.

Paper, too, is a material for which the printer should offer his creative service. A paper distributor's price book is the most unlovely way to start looking at paper but it is a basic underpinning for other information. For example, it is common for printers to specify in a quotation that the printing will be done on a "bond" paper or a "coated" paper. There are at least eight grades of bond paper ranging in price from 20 cents a pound to 80 cents a pound. Among coated papers there are the premium grades such as Kromecote or Texoprint; there are No. 1 and No. 2 conversion coateds, Nos. 1, 2 and 3 process coateds, also the film coated or pigmented papers such as Printone.

This side of creative selling is so simple it is beyond belief. Yet see how your prospect appreciates you when you explain the different grades and finishes and show how they can best be used for his printing. In our company we regularly invite the paper houses to put on a show of their various lines, demonstrate the newest items, and in general teach the salesmen how to merchandise paper.

The creative use of ink is unknown territory in printing sales for the most part. Gloss ink, duotone ink and metallic inks should be a regular part of every printing salesmen's vocabulary. Along the same lines a knowledge of color harmony and the uses of transparent and opaque inks are useful.

Creative printing sales will involve, in most cases, the introduction of new information to the prospect. The salesman in short is a teacher. The effectiveness of creative selling is based in some measure on how well he teaches.

Dramatic presentation of the creative idea plus your own manner mean much to the sale. You can impress customers by your appearance, your enthusiasm, manner of speech and by your knowledge of printing. How can you teach unless you know? The first step in creative selling is to be a student of printing every day of the year.

The creative idea can be shown in type proofs (clean ones on coated stock, of course) or a dummy (wrapped in cellophane), or in a typed letter presented within a fancy cover or portfolio. A little care in the early stages of a presentation can work wonders.

These suggestions are fairly elementary, but the *practice* of such simple methods of creative selling is extremely limited. They can pay handsome dividends for the salesman who plans a creative selling approach.

## Standard Load Marker Developed By Work Simplification Team

A work simplification team consisting of representatives of all major users of both movement and quality markers in the Racine, Wis., plant of Western Printing & Lithographing Co., developed not only a standard load marker, but a written procedure as well.

Last fall Thomas A. Laffey, superintendent, posed a problem concerning load markers in use at that time. He reported that loads which were either incompletely or incorrectly marked or not marked at all

This simplified load marker was developed as a standard for the Racine, Wis., plant of Western Printing & Lithographing Co. Inside of the form provides a number of record notations needed



caused delays. These delays involved routing loads, excessive handling, and excessive time spent ascertaining which part of a load might be faulty or what was wrong.

Because the individual departments had been wrestling with a possible solution and some had made good starts in that direction, it was thought that the experiences should be pooled so that the final result would be a plantwide system.

Within three months the men found "the better way." A new form replaces several older ones, and is more complete so as to handle any situation.

The written procedure for using the standard movement marker is an example of the type of simplification that can be produced by any printer or binder.

The work simplification team responsible for the improved system included Chuck Bingham, folding and hand finishing; Chuck DeWitt, plants 4 and 5; Gordon Hazelton, rotary; Gil Hoffman, production office; Herb Hoppe, receiving; Wally Nighbor, bindery; Keith Perkins, cylinder; Leo Poulson, book storage; Ralph Sack, playing card; Herb Strassburger, offset press; Harry Tarras, coating. Assisting at meetings were Paul Maley, work simplification engineer, and Bob Wood of the office.—LILLIAN STEMP.

## When Our Plant Tackled Offset Lithography

- Just about everything in the plant is affected when printer decides to install offset presses
- Here are the problems one letterpress printer encountered and how he went about solving them

#### By Edward Blank

The problems of going into offset affect just about everything in a printer's particular plant.

From a management point of view a decision has to be made of the type and size of the press needed for the new offset operation. It is necessary to make a complete study of the printer's product in a particular plant to decide this. Some plants find the purchase of used equipment satisfactory. They are able to make most of their own repairs on this equipment, and of course they save a great deal of money on the cost of such equipment as compared with the high prices of new equipment.

The printer should know his used equipment dealer well if he considers used equipment. New equipment, of course, is more desirable and will give definite advantages in quality and speed. Some operations such as short-run printing, however, do not require the advantages of greater speeds and used equipment could suitably answer the purpose.

#### What Size Press Needed?

What size press does the printer need? Many printers decide upon a press entirely too small for their operation because they wish to start in a small way to become better acquainted with the new process. This is, in many cases, a mistake. The printer might as well consider from the start getting equipment large enough to avoid having to replace the small equipment soon because of its inadequacy for the kind and amount of work he has.

It is suggested that you complement your present letterpress equipment with litho equipment of a comparable or even a double size. Remember that it is more economical in offset to step across the plate the same image than it is to make duplicate electros to be used for letterpress printing.

Consider also the necessary manning on offset presses. For instance, most localities can run a 22x29 one-color offset press with one pressman, and consequently it makes sense to purchase this press and get the maximum press sheet from a one-man operation. The same situation holds true on a two-color 30x39 press; two men can operate this piece of equipment. If the press sheet size were larger, three men might be required to operate the press.

In general, lithographers put every type of time-saving accessory possible on litho

presses. Outstanding plants make a practice of this. Their thinking is that if there is any device to make a press more efficient, they should get the advantages and the added production immediately. Some of these accessories are wash-up machines, water levelers, ink agitators, dry sprays, neutralizer bars, etc.

You will have to make a decision on the installation of a camera and platemaking section. Here again your type of work governs whether or not you will require your own camera and platemaking equipment immediately. If your printed product is form work, book work or short runs, you will probably want to consider your own camera and platemaking equipment. If you have long runs and color work, it is better to purchase your film and plates from trade sources.

If it is at all possible, start off with a trade platemaker and gradually accumulate the experiences and advantages of working with film and plates made by experienced men. However, if you must have your own camera and platemaking equipment for producing form work, book work and short-run work, you should definitely consider presensitized plates and prepared chemicals to lighten your burden while becoming familiar with these new operations. There are suppliers who will be glad to send in trained men to work with your men on camera, platemaking and chemical problems.

## Ed Blank Has Held Varied Positions in Graphic Arts

Edward Blank is assistant to the president of Publishers Printing-Rogers Kellogg Corp., Long

Edward Blank

Island City, N.Y. A graduate of the Ott-mar Mergent haler School of Printing in Baltimore, Ed has held executive positions with the U.S. Government Printing Office in Washington as well as plant manager positions with various New York companies. He is a past president of the

New York City Club of Printing House Craftsmen, and is chairman of the 1959 convention of the International Association of Printing House Craftsmen. This article has been adapted from a talk he gave at the recent Buffalo Craftsmen's

You will find that supervision is a big problem. It will be necessary to get a man who has had as much experience as possible in lithography. You need his knowhow very badly at the start. You should avoid the old-timer who is quite set in his ways and cannot properly instruct the men in this new section of yours.

The other methods of obtaining instruction for inexperienced employees in your lithographic section would be the local schools to which you can send one of your better letterpress pressmen for training. The Lithographic Technical Foundation has visual-aids, instruction booklets, and will even train your men at laboratories in Chicago at a nominal cost. This is far better than letting them learn by bitter experience and much spoiled work.

You might also consider other printing plants in your locality for observing lithographic operations, even to the point of placing your employee in the other plant for several days if possible.

#### Salesman's Job More Complex

A salesman's job is more complicated when selling lithography. He must learn something of artwork, mechanicals, reproduction proofs, paper advantages and trim sizes. He should know the advantages and the economy of galley proof makeup. Galley proof makeup enables the lithoplant to skip page makeup. This page makeup is done in the office and, of course, is more economical than when done in the composing room.

The salesman should know something about the economy of photographing illustrations in one focus. He should know of the savings that can be accomplished by having halftones in double-size pasted down in position, so that when photographed and reduced to page size, the stripping in halftones will be eliminated. He should learn something of fake color process in which black and white photographs are made into full color by the skill of the litho engraver.

In fact, in many instances, the litho job begins with the actual photographing of products themselves under the supervision of the lithographer. The salesman will have to know if his plant is equipped to produce work in color, long runs or short runs, and whether the plant can handle creative artwork, etc., and he must then, of course, sell in that direction.

An entire new field is open in estimating and costing when litho is added. Some of the unfamiliar processes will be in the darkroom, camera, and platemaking operations. It will be necessary for the estimator to check carefully with the cameraman, platemaker and pressroom foreman for the time allowances required to produce the job until he becomes familiar with the operations.

#### Good Time Records Needed

Good records as well as good time reporting are necessary in order to build up a historical background of time allowances required to produce various litho jobs. These records will, of course, be used for future estimates of similar kinds of work. Hour costs for various new litho operations can be set up with the help of your local employers' associations or a budget figure can be arrived at by your accounting department.

You must determine whether your hour costs will include such items as chemicals, films and other materials. Your estimator can learn a lot from the outside purchase quotations from trade platemakers and should use these prices to become more familiar with the operations and their costs. On plates which are purchased outside, you must furnish the metal for the plate as well as the graining.

In litho work the ink consumption is lower but the pigments must necessarily be stronger to repel the water. Consequently, the inks are higher per pound, but since there is less ink used the cost of ink for the job is approximately the same as in letterpress.

Regular offset papers can be used for halftone and full color work and are cheaper than machine-coated letterpress papers, thereby presenting an economy for litho. Offset coateds must be sized to prevent picking and consequently are more expensive than letterpress coateds. A savings then will result only if the customer allows a substitution of regular offset paper in place of a coated letterpress paper.

#### **Planning Procedure Complicated**

The planning procedure is very complicated in litho—much more so than in letterpress. The litho planner must make an extremely accurate plate layout drawing which has to be correct in every detail with trim sizes, number of units, folding imposition, bleed dimensions, margins, etc. If he makes a mistake, the entire plate must be remade.

In addition, the planner usually works with the customer on color proofs and blueprints and must transfer the wishes of the customer to the plant via these color proofs and blueprints.

The lineup and reader procedure of litho press sheets must essentially be done quickly since makeready times are short and the press is practically ready to run when a sheet is sent to the lineup and reader section for okay. Therefore, all de-

lays will increase the makeready time and cause press delay.

The storage of film presents no problem in litho. As a general rule the film of combination jobs is removed from the flats and stored separately since it is unlikely that the same combination will occur in a reprint. Entire flats in goldenrod are stored for reprint possibilities in blueprint file cabinets. The advantages of storing film are clear when you consider that film equivalent to 1,000 pounds of type can be stored in one legal-size envelope in a filing cabinet. And, of course, the tying-up of metal on shelves at 20 to 30 cents a pound is eliminated.

An opportunity presents itself for equalizing work loads by routing work to either litho presses or letterpress presses when you begin your combination operation. You might pull repros of new letterpress jobs, run the first job letterpress, and then file the repros. When reprinting the job you can have the choice of going to

offset or picking up the type and reprinting letterpress. You have the added advantage of using the repro proofs and going offset when the letterpress type becomes worn.

#### Plan for Destroying Old Film

Much film can be accumulated if you do not start a proper system for automatic destroyal. You might consider a system whereby a different colored envelope is used to store negatives each year. If you wish to destroy film every three years you would have three different colored envelopes, one for each year. If the first-year envelope were blue, for instance, you would automatically destroy all film in the old blue envelopes when you commenced using the new blue envelopes after the third year.

One of the reasons that a litho job makes its way more rapidly through the plant is the fact that the customer by approving the camera copy (usually called

Here's a sample of an estimate blank designed especially for offset lithographers by the National Association of Photo-Lithographers. Back of form carries trade customs adopted by NAP-L members

Date Aug. 3, 1956		-	CUSTOMER'S COPY
	THIS IS A PRI	NTING ESTIMATE F	FOR:
COMPANY Nation	al Assoc. of Pho	oto-Lithographers	
ADDRESS 317 W.	45th Street		
CITY New Yo		STATE N. Y.	
	Soderstrom		
DESCRIPTION AND QUANT	TITY:		OUR PRICE IS BASED ON:
10,000 11 x 17 Fold			T OFFSET PRINTING
2 colors (black & r stock, Price to in			LETTERPRESS PRINTING
Envelope. Copy to	be submitted res	ady for camera.	AND INCLUDES:
Delivery one (1) we	ek after deliver	ry of art work.	PAPER AS DESCRIBED
			ALL NECESSARY PLATES OR CUTS
			ART WORK
			LINOTYPE SETTING
			VARITYPE SETTING
			HALFTONES
			BENDEYS
			FOLDING
			SADDLE STITCH & TRIM
			OTHER (SEE DESCRIPTION)
			OTHER ISEE DESCRIPTION
PRICE:		tion is rendered subject	d
\$500.00 Complete		of this sheet."	
			All Prices are FOB Yourtow
SALESMAN			ABC LITHO CO
			(AUTHORIZED SIGNATURE)
			Estimate No. 1789
CUSTOMER'S SIGNATURE			
Firm Name			
Individual			
THANK YO	U FOR THE OPPOR	TUNITY OF ESTIMATING	YOUR WORK
ABC LITHOGRAPH CO	).		
1 Main Street, Yourtown, U.S			Phone: NAPL 1000

the mechanicals) has approved the margins and has a very good idea of what the finished printed piece will look like before it is run. As a general rule, therefore, fewer changes are made on a blueprint which is the proof of the lithographer, than are made on the proofs pulled by the letterpress printer for a customer's okay.

#### Plate Storage Is Problem

In many plants the storage of plates is a problem. Plates must be gummed properly, then covered with a press sheet to prevent scratches, hung properly either on pipe racks or A-frames, filed in a cross-indexed file and reconditioned before going back to press. Therefore, many plants do not store plates unless they are color process plates or other plates of a complicated nature. Instead, these plants will store the film and remake the plates should a reprint be necessary.

Quality inspection procedures are necessary in the plant beginning a new litho operation. There is a great tendency to allow a poor job to go through, and it is up to management to watch for this bad practice. There is a possibility that if too many poor quality, borderline jobs are allowed to go through, the men would continue to be careless and indifferent and the work could get progressively worse. At times it is necessary to reprint the poor job for good plant practice as well as to maintain the goodwill of your

As a suggestion, the pressman working next to the pressman who did the poor job might be given the poor job to print over again. The second man will then do his very best to turn out a better job and the pressman next to him will never forget the lesson. Quality will certainly be improved as a result of this procedure. The plant should also maintain good ink consumption records so that the estimator can compare printed press sheets which have been run in the plant with jobs which are being estimated to get a basis for estimated ink consumption of similar jobs.

#### Can Fix Letters on Press Plates

An advantage that litho has over letterpress is the opportunity to fix broken letters on press plates while they are on the press and work can be added or deleted from the plates to get better color registering.

Do not be discouraged if your litho quality does not approach your letterpress quality when you begin your combination operation. The best of present-day offset work is equal in quality to the best of present-day letterpress work, with the added advantages of quick makereadies, faster presses and rapid and efficient handling through the plant for many types of work. The results of a good litho operator, service-wise, quality-wise and profitwise are well worth your best efforts.

## Typographic Scoreboard

BY J. L. FRAZIER

#### Subject: Vogue

Issues of June, July, and August 119 page- and multipage advertisements

#### Type Faces Employed Bodoni (M) Bodoni Bold (M) Bodoni Book (T) ... Venus (M) Venus Light (M) Century Expanded (T) Century Old Style (T) Century Schoolbook (T) Baskerville (T) Baskerville Bold (T) Caledonia (T) Caledonia Bold (T) Advertisers Gothic (M) Advertisers Gothic Light (M) Vogue (M) Vogue Light (M) Garamond Old Style (T) Garamond Bold (T) Caslon Oldstyle (T) Copperplate Gothic (M) Fortune (M) Benedictine (T) Lydian (M) Times Roman (T) Modern Roman (T) Fairfield (T) Bulmer (T) Binny (T) Mono. Cochin (M) Stevenson-Blake Modern (T) Ads set in traditional types

Thirty-two advertisements are not represented in the foregoing tabulation because 11

Ads set in modern-style types

Scorekeeper's nominations as best conventional and modern ads, respectively, in the issues checked appear below. Some will dissent, depending on point of view. There are even those who, liking to think themselves "modern" and to encourage others to consider themselves the same, dub whatever they consider good as modern. There are those, too, who insist there is nothing good which wasn't here before what we now call modern in design existed. Practically nothing remains of types-like, say, Broadway-and their related handling as stimulated by cubist and impres-

are completely hand-lettered-three in the conventional manner and eight modern-and the remaining 21 are set in a mixture of styles without one predominating enough to warrant classification. These 32, however, are included in the tabulations of Layout, Illustration, and General Effect and so have their effect in the complete analysis. It should be noted also that the display of six advertisements credited to traditional types in the list of "Type Faces Employed" is in type of modern character, while but one credited to modern type is topped by display of traditional style. More advertisements in issues checked are therefore modern than totals suggest.

#### Weight of Type

Ads set in light-face type Ads set in bold-face type													40
Ads set in medium-face t													
Layout													
Conventional												,	75
Moderately modern Pronouncedly modern													
Illustration													
Conventional											,		87
Moderately modern													24
Pronouncedly modern (Note: There is no illustisement.)	tr	at	io	n	i	n	01	n	e	a	d	V	er-

#### General Effect (all-inclusive)

		 -	 -	-	-,	,				
Conventional										.48
Moderately modern .										
Pronouncedly moder	n									. 8

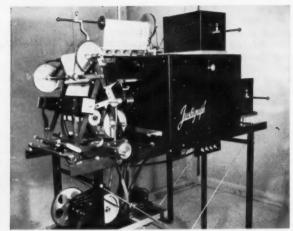
sionist art when this review was begun. Some good, new and unrelated devices came about, however, these conforming with the quite different modern streamlined architecture. Unfortunately, we are now seeing much less of such fine features in magazine advertisements, if not commercial printing. One of the better of these is that of accenting the verticalthe line of strength—as in the display on the right, the modern one, although the type itself would not be so classified. Conventional layout dominating, a head in modern type doesn't make whole modern





softest quality Orlon'





In the Justigraph system, the copy is typed on an IBM Executive on special punched paper which is later fed into cameras which reproportion type to justify

## Composing With Typewriter and Cameras

- Justigraph system, made up of two cameras and IBM typewriter, reproportions letters to justify
- Interview with inventor clarifies many points asked by readers and others interested in device

In the Justigraph system unjustified lines are typed on rolled paper. The type-writer used is provided with a punch to cut a control hole at the end of each line to regulate the action of two high-speed cameras.

The first of these cameras photographs the lines, successively, to produce a negative, also in roll form, in which lines are centered and changed in size between limits of  $5\frac{1}{2}$  and 12 point.

In the second camera, under control of the original copy, the negative lines are projected in uniform length on sensitized paper or film, resulting in a justified positive print

Leroy F. Dyer, the inventor of the Justigraph, has answered a number of questions submitted to him by the editor of THE INLAND PRINTER. Many of these questions originated with *IP* subscribers; others were propounded by *IP* staffmembers. The questions and Mr. Dyer's answers follow:

#### Does Not Originate Type Images

Q.—Mr. Dyer, you have made the statement that the Justigraph is, strictly speaking, not a composing machine. Why do you so consider it?

A.—Because it does not originate type images as do composing machines.

Q.—Type images are created by the typing unit. Isn't this a part of the Justigraph method?

A.—In a sense, yes, but it is nothing more than a standard typewriter equipped with registration and coding devices and (Editor's note: During the past ten years, Leray F. Dyer, who now operates Wellesley Engravers in Wellesley, Mass., has been developing a device which he calls the Justigraph. Because Mr. Dyer has just announced the completion of preproduction models, The Inland Printer believes that IP subscribers will be interested in the machine and what it does in the field of cold composition. Although other articles on the device have appeared in The Inland Printer during the past six years, this interview with Mr. Dyer will bring readers up to date and clarify the process in their minds.)

convenient scales. After five minutes of instruction a reporter could write his stories on it or an author could rent it and write the manuscript for a book at home. Thirty or more typing units could be served by one Justigraph installation. Small printers operating offset presses could own a typing unit and have their work processed at a trade plant.

Q.—Are typed lines of varying lengths made uniform by simple photography?

A.—By photography, but not simple, because it involves compressing or extending the lines while regulating their height at the same time.

Q.—What is the allowable variation between the length of copy lines?

A.—One-eighth of a normal line; lines may vary, plus or minus, <sup>1</sup>/<sub>16</sub>th of such a line

Q.—Why aren't changes in the width of letters noticeable?

A.—They would be if the height were maintained constant. "Differential height

adjustment" used in Justigraph takes area into consideration. When a character is increased in width, its area increases correspondingly. The eye is much more sensitive to changes in the size of characters than to changes in their shape. Justigraph alters height to reduce the area change approximately 50 per cent. The greatest area change which can occur, due to justification, is  $\frac{1}{32}$  and the average is only 1/64

Q.—How did you decide on the justification limit of one-eighth the normal line?

A.—By preparing handmade specimens, submitting them to many persons in and out of the printing business, including two nationally-known typographers, and relying on their reactions.

Q.—Were these persons allowed to examine a specimen of the same lines justified by conventional word spacing?

A.—Yes, and the unanimous verdict was that the justigraphed specimens were more attractive in appearance.

#### How Mistakes Are Corrected

Q.—Mistakes are often made in typing and revisions of typed matter are sometimes necessary. Once in type, how can these be handled?

A.—In the case of a known error the control hole is omitted and the line rewritten correctly. To revise a section of copy in which holes had been punched, one would write "dp," meaning "delete paragraph" or "d3," perhaps, meaning "delete three last lines." The proofreader

would then indicate that, in correcting, the holes after these lines were to be covered with Scotch tape.

Q.—How would that eliminate the lines?

A.—Justigraph cameras are regulated by a scanning pawl which traverses the area of paper after each line in which the control hole is punched. In the absence of such a hole the pawl overrides and this action locks both the shutter and the feeding mechanism which transports the sensitized material.

Q.—Couldn't the unwanted portions be cut from copy and ends rejoined?

A.—Certainly. This is the way author's corrections, which might involve adding paragraphs of new material or deleting large portions, would be handled.

Q.—What about transpositions or other errors found by the proofreader?

A.—Corrections can be pasted on just as is ordinarily done in correcting reproduction copy.

Q.—What are Justigraph's limitations?

A.—At present it is subject to those of typewriters—chiefly keyboard brevity and slight misalignment.

Q.—To what classes of work is it particularly adapted?

A.—Straight matter such as the text of newspapers, or for books, magazines, and general work in which over-all attractiveness, readability, and low cost, are more important than exacting nicety in alignment or the perfect matching of a particular type face.

#### Justigraphing More Readable?

Q.—Do you claim that justigraphed type is more readable than ordinary type matter?

A.—Spontaneous expressions to this effect have been offered. It is believed that it is because the eye travels across uniformly spaced lines more easily and is not distracted by unsightly gaps.

Q.—To what do you attribute "more attractive appearance"?

A.—Texture, which is possible only when words are uniformly spaced and letterspacing is avoided.

Q.—Is there any other way to accomplish such texture?

A.—Commercial letterers do, by "laying out" lines and proportioning letters to get the best effect. Very thin spaces are sometimes used between letters to lessen the excessive spacing between words, but the effect is far more noticeable than reproportioning as accomplished by the Justigraph.

Q.—What happens when a line will not break within the ending zone?

A.—The hole is omitted and the line rewritten with a little more or less space as may be required.

Q.—How frequently is this necessary?
A.—It depends on the length of the written line. With short lines the zone is restricted and rewrites become more

frequent. A newspaper article set in 8 point Modern, 11-pica measure, containing 130 lines, was copied for justigraphing. This required 115 lines and eight rewrites were necessary. Ten or 12 lines of the news story appeared to have been hand quadded.

Q.—The type appears slightly larger than 8 point Modern. How come it made only 115 lines?

A.—A saving of about 12 per cent space is normal for short measure and is principally due to the reduction of space between words.

Q.—Would one rewrite in 14 or 15 lines be average for 8 point, 11 ems?

A.—From experience, rewrites would occur less frequently than this on the average.

Q.—News clippings having lines which break more favorably in your type could have been selected, couldn't they?

A.—To avoid any suspicion that they might have been, this copy was typed in

lines of different lengths. The type shown is 7½ point, slightly increased in height. For this the typewriter setting was 100 units.

#### How Type Increases in Height

Q.—The type is slightly increased in height. How was this done?

A.—By simply moving a lever which changed the angle of presentation of the copy and its negative to the lens. This is a valuable feature of the Justigraph. Height can be changed within a wide range for condensed or expanded effects. Ten sizes of the original face and four variations of each size, in form, are provided for a total of 50 combinations from a single typewriter face.

Q.—The apparent height of a line of type can be reduced by tilting it on its horizontal axis but how can the height be increased?

A.—Tilting the sensitized material increases the height of the image projected

There are only two ways to justify lines of type characters. One is by inserting additional space between words or even between letters. The other way is by reproportioning the characters as the professional letterer does. Composing machines do it the first way. Justigraph does it the latter. Specimen (a) below, was reproduced from newspaper clippings which were purposely selected to show the effect of excessive word spacing. Specimen (b) is the identical copy justigraphed in comparable type size, measure, and space between the lines. Which one do you prefer, column (a) or column (b)?

#### How Justigraphing Reproportions Characters

(a)

General chairman was Betty Apsit, and chairman of the decorating committee was Barbara Apsit, assisted by Janet Kirkland, Gretchen Kamps and Nancy Harding.

The accident rate on highspeed highways like the Pennsylvania and New Jersey turnpikes is far under the national rate.

Most safety experts point to excessive speed, rather than speed itself, as an important factor in causing accidents.

"Willingness on our part to coordinate our assistance programs with assistance by the Soviet Union toward improving the economies of underdeveloped countries would have enormous propaganda value to us... In so doing it would at the same time go far toward neutralizing the intended effects of the techniques other than economic assistance which characterize the Soviet Union's new tactics: The encouragement of neutralism, friendliness toward the uncommitted nations, and the assertion of peaceful aims."

Born in Ireland, she had lived in Quincy for 35 years, where she was a member of the Women's Sodality of St. Ann's Church. (b)

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Born in Ireland, she had lived in Quincy for 35 years, where she was a member of the Women's Sodality of St. Ann's Church. upon it—just the opposite of tilting the line itself. If both the copy and its image plane are tilted equal amounts in the same direction, as is the case when a normal line is presented, no change occurs.

Tilting the image plane more or less from this position accomplishes correction of height, and such tilting is performed mechanically by interconnection of the image platen with the scanning pawl. Manual setting of the copy and negative platens determines the final form.

#### How Tilting Is Corrected

Q.—Doesn't this tilting cause the vertical strokes to be slanted?

A.—Yes, in the negative there is a perspective effect, but the platen tilts only half enough, in the negative camera, for full correction. The balance is done in the positive camera, in which the tilt is equal but opposite, restoring the slanted lines of the negative to vertical in the positive.

Q.—Is this the reason two cameras are used?

A.—It is one reason. There are several others.

Q.—Doesn't the use of two cameras prolong processing time?

A.—Yes, for a particular piece of copy.
No, as regards total work performed, because the cameras can be operated simultaneously—on different copy, of course.

Q.—Is it possible to detect justification effects?

A.—It would seem unreasonable to expect that extreme justification, by any method, could be undetectable. To the layman, type is to read, not scrutinize. The layman would not notice any effects of justification which had been kept within recommended limits. Perhaps an expert might. Justification by reproportioning is less noticeable than by conventional methods and, if noticeable at all, the effect is far less disturbing.

Q.—Wouldn't a maximum variation in length between copy lines falling adjacent be apparent after justification?

A.—It would be difficult to detect. Such an extreme condition would seldom be encountered and could easily be avoided if thought necessary.

#### Variations in Adjacent Lines

Q.—To what extent and with what frequency may wide variations in adjacent copy lines be expected?

A.—The greatest variation in the 296 lines of copy referred to was eight units. This occurred nine times, once in the first paragraph of the copy.

Q.—Please point this out.

A.—It is between the fifth and sixth lines.

Q.—How does one know how long to write a copy line for a particular type size and measure?

A.—A simple proportioning device gives all the information for setting both the typewriter and cameras. This should

be typed at the start of the copy for convenience to the Justigraph operator.

Q.—How does the typist know where to punch the control hole?

A.—The punch is always in the correct position when the line-length indicator is within the ending zone. No attention is necessary—simply press a lever when the line is ended.

Q.—Are the machines developed to a point where they could be manufactured in their present form?

A.—Very nearly so except for streamlining. The positive camera uses a vacuum-operated transport system which is entirely satisfactory. This principle will also be designed into the negative camera to eliminate slight inaccuracies in line spacing, now present.

Q.—I understand that you built your machines. Is that true?

A.—Yes. That I was able to do this without engineering or machine shop experience is indicative of their relative simplicity.

#### Improvements to Be Expected

Q.—Are any radical changes contemplated for them?

A.—The possibility of combining the cameras in a single machine, delivering a finished product immediately, is being explored. This might be practical with a dry system of development. When redesigned by competent engineers for production methods of manufacture, no doubt many refinements and improvements will be made.

#### Next Month...

\* If you know how to analyze your cost and production figures, then you are on the road to better plant control. Top article coming up for November on this subject is by Morris Goldman of J. K. Lasser & Co. . . . Offset lithographers have paper problems, but Ronald I. Drake knows how to solve them and will tell you how it's done. . . . Another new plant story on the way; watch for an ideal plant layout and work flow . . . How to solve the problems you encounter when you buy new equipment will be explained by Milton Hudders . . . What effect is magnesium having on the letterpress printing field today? H. W. Croisant will explain . . . Paper salesmen can help you sell more printing; it's easy, and Reuel McDaniel will tell you how he did it . . . How are electronic engravings working out these days? David Saltman and his experiences will enlighten you . . . How to use bleed illustrations and devices is the subject of J. L. Frazier's next article on "Modern Type Display" . . . Don't overlook the many fine departments full of informative, money-making ideas for

Q.—Will you summarize the principal advantages claimed for the Justigraph or type matter produced by it?

#### Justigraph's Advantages

A .- Among these would be:

For the Justigraph: extreme speed, simplicity, economy of operation, reduction of plant area requirements, ability to alter the form of type characters, as well as size, over a wide range, provision for adjusting line spacing in 0.001-inch increments and means to predetermine it so that material may exactly fit a given space, and ease of correcting errors.

For its product: uniformity of word spacing, resulting in unequalled texture; space saving, reducing paper cost; economical production; greater readability.

Q.—How fast is the Justigraph?

A.—Specimens shown were produced at a line a second with 16 watts illumination. With strobelight this speed could be increased to three or four lines a second without increasing the speed of moving parts. Such extreme speed is possible because each exposure results in a line of type instead of a single character.

Q.—What is the feeling in the trade regarding the Justigraph?

A.—As far as my contacts with prospective users go, there is nothing but enthusiasm for it.

Q.—When will the Justigraph be available?

A.—As soon as arrangements for its manufacture can be made.

Q.—Are you meeting resistance here?

A.—There is natural resistance to drastic departures from long-established procedure, and some skepticism. However, there has been considerable interest since the machines have been in operation and this is bound to increase as their potentialities become more fully realized and the need for machines to produce straight matter fast and economically becomes more evident.

#### More Wrap-Around Plates

Photocomposing machines are proving their worth for ad and display composition. More and more printing is being done on presses designed to use thin, wrap-around plates. Large presses of this type, suitable for daily papers, are being planned. Offset printing is on the increase. These things point to greater use of "cold type," strengthen Justigraph's position.

Q.—Will letterpress printers, whose methods and equipment have become pretty much standardized, take kindly to innovations such as the Justigraph?

A.—Many letterpress printers have been in a rut for years and have worn it pretty deep. With axles dragging, they are enviously watching competitors who are riding on smooth highways of modern approach. Technology is building new roads for all and they will not remain long untravelled.

# How to Build Productivity Through Budget Control

Many small printers are both administrators and salesmen, can increase productivity by co-ordinating both aspects

#### By Olive A. Ottaway\*

There are many different types of budgetary control and many end uses for any plan which may be set up. Establishing cost centers and their hourly rates as presented in last month's article may be fairly simple, and it is at least a start. But there are others at different levels that appear here.

Another reliable form of control has as its efficiency measure the actual productivity attained through cumulative hourly costs. As in this particular example, the consistency of production for the year was 70 per cent—that is the base of productivity to be measured against the attending expenses.

Budgeted Unit Hour Cost When Applied to Small Automatic Press (Based on one year's operation)

Fixed Charges (depreciation, insur- ance, taxes, rent and heat)	\$ 679.63
Current Expenses (light and power, unemployment insurance, pension,	
repairs and maintenance)	180.00
Payroll (straight time, direct labor only)	2,900.00
Payroll (supervision, etc.)	300.00
Direct Factory Cost General Factory Expense	\$4,059.63
(6 per cent)	243.58
Total Factory Cost Administration and Selling Overhead	\$4,303.21
(33 per cent)	1,420.06
Total Annual Costs Hours—52 weeks	\$5,723.27
@ 40 hours 2,080	
Less 2 weeks 80	
8 days 64 144	
Hours worked per year 1,936	
Percentage of Productivity 70 per	cent

1,355.2 \$3.18

Productive Hours per

All-Inclusive Hour Cost \$4.22

Factory Hour Cost

It will be noted here that for simplification purposes all the expenses known as "administrative and selling overhead" are grouped together as one percentage, even though the expense items will appear on the ledger under their standard account name or number. For the small printer it will serve as an encouragement to view these two items together, as in many instances the proprietor or owner of a company is both administrator and salesman. Often when the first salesman is employed in such a firm there is a great desire on the part of the owner to ascertain if the newcomer is worth his salt. Perhaps from this same procedure owners may determine whether they excel as salesmen or in an administrative capacity—or not too well at either.

One owner recently said after having reorganized certain sections of his own company, "Most of us so-called small printers try to be good at everything and end up by making such a hodgepodge of some of the most important things. Sometimes I wonder if I applied for a job with another printer whether I would be hired."

That thought is worth considering by all owners, and sometimes it can be a turning point in creating within us a desire to learn from others.

Many departmental budgetary controls as well as over-all budgetary controls are fairly easy to adopt with the accompanying interest and responsibility if the overall idea is properly presented. Perhaps the exception on certain aspects of such methods is the sales department, even though it is interested in the entire picture. One must bear in mind that the sales force is not selling so many hours of machine production or hard work. Its job is to capture an idea and put it to work through the (Turn to page 119)

#### A Summary of Budgeted Expenses

By Cost Centers Including Materials Used and Overhead Expenses

	Possible	Percentage of		Factory	
Department	Hours	Productivity	<b>Productive Hours</b>	Hourly Rate	Amount
Hand Composition	8,100	70	5,670	\$ 4.94	\$ 28,009.80
Machine Composition	2,200	80	1,760	4.94	8,694.40
Small Automatic					
Presses (6)	12,480	76	9,485	2.92	27,696.20
Small Hand-Fed Press	2,080	32	666	2.64	1,758.24
Small Cylinder					
Presses (2)	4,160	55	2,288	3.46	7,916.48
Medium Cylinder					
Presses (3)	6,240	67	4,181	4.91	20,528.71
Large Cylinder					
Presses (2)	4,160	65	2,704	5.58	15,088.32
Medium Offset Presses (3)	6,240	53	3,307	7.33	24,240.31
Large Offset Presses (2)	4,160	63	2,621	10.95	28,699.95
Cutters (2)	4,160	57	2,371	3.45	8,179.95
Medium Folders (2)	4,160	66	2,746	3.57	9,803.22
Bindery "B" (Men's					
Hand Work)	2,000	70	1,400	3.15	4,410.00
Bindery "C" (Girls'					
Small Machines) (4)	8,320	37	3,078	2.69	8,279.82
Bindery "D" (Girls'					
Hand Work)	11,000	84	9,240	1.69	15,615.60
<b>Total Production Expenses</b>					\$208,921.00
Materials and Outside Pur	rchases				188,357.20
Total Manufacturing Exper	nses				\$397,278.20
Stock Storage and Handli	ing (5 per	cent of material	s and outside pur	chases)	9,417.86
Packing, Shipping and Deli	ivery (2 per	cent of total ma	nufacturing expens	ies)	7,945.56
Administrative and Selling	(6 per cen	t of total manuf	acturing expenses	)	23,836.69
Administrative and Genera	al (14 per c	ent of total mai	nufacturing expens	es)	55,618.95
Total Manufacturing and	Overhead E	xpenses			\$494,097.26
Total Manufacturing and ( Salesmen's Compensation (			g and overhead ex	penses)	
	12 per cent	of manufacturin	-	penses)	\$494,097.26 59,291.67 24,704.86

<sup>\*</sup>Miss Ottaway is executive secretary of the Toronto Graphic Arts Association and is author of the recent book, Costs for Printers.

### XVI. THE VERTICAL, LINE OF STRENGTH

The term "modern" has been kicked around a lot. Ladies hats, men's ties, or queen-size, pink cigarettes, it matters not. The important point is that it must be in keeping with the times. Modern stays modern until something comes along that changes it to old-fashioned and out-of-taste and then the latest style is the "only modern."

In 1802 Giambattista Bodoni cut a new style of type, new in the sense that upstrokes were relatively much thinner in relation to downstrokes than in earlier forms, and he dubbed it "modern." Also, serifs were not bracketed as they were in earlier types, notably Garamond.

## MODERN TYPE DISPLAY

A Manual
In the Selection and Use of
Type and Ornament



By J. L. FRAZIER

All through the years, types similar to Bodoni have been designated as modern, and those like Caslon and Garamond as "old style." The connotation is different in this instance, but the term sticks and serves well for identification and classification. Able typographers consider Bodoni modern in the sense of being fitting for modern advertisements.

Late in the 19th century a new school of art exploded in Europe, notably in France, Germany and Italy. Designated as impressionist and later as cubist, the idea, so far as the man in the street could fathom, was to convey the immediate impression of the artist rather than a detailed study, and it was known as "Modern Art."

Some suspected it was all a dodge to enable artists who couldn't paint to sell the broad, fantastic things they put on canvas. Such wares were sold just as milady's second hat—to the "timely or modern" wanting to keep in step, whatever the cost, and whether they actually liked them or not. This so-called "modern art" soon spread to type and typographical design—first in Germany—possibly for the same reason.

For a spell most "moderns" went all out for typographic design emulating the effect of cubist and impressionist art. In deference to cubism, types like Bifur and Broadway were quickly thrown into the market and avidly purchased by those seeking to be modern. Ads, seemingly modeled on an art more fanciful than real, and no more understandable, like Figure 138, appeared in the papers. As the example should demonstrate, effect—and what effect!—got first consideration and type the last. Entire ads were formed of several geometric forms—diamonds, squares, etc.—with lines running off the horizontal, aslant or perpendicular as three are in Figure 139. The effect of cubism, already incidentally referred to, is evident in the types, necessarily extremely bold to gain that effect. Finally, the display emphasizes the vertical, of which more later.

The flood didn't spread farther afield; it subsided comparatively soon. The late and revered advertising typographer, Arthur Overbay of Indianapolis, once told us that for a year he couldn't buy enough Broadway fonts to meet the demand, and then all of a sudden it all went into the hell box.

No work of this kind is seen in the magazines today, and the position of THE INLAND PRINT-ER at the time was justified. Our tormentors simmered down and planted their feet on the ground again. They came to recognize that being modern typographically involves use of the latest types which are good and design ideas which are sound. They recognize that ads are put into the papers to be read.

Improvements in type and layout have been due to stimulation for change rather than to following anything cubist or impressionist. They have come about with insufficient notice or ballyhoo. Often these improve former standard practices when interwoven with them. The good that has followed the "revolution" of the 19th century has come, however, from the architect's concept of modern design.

Our "Typographic Scoreboard" has long shown a declining number of magazine adver-

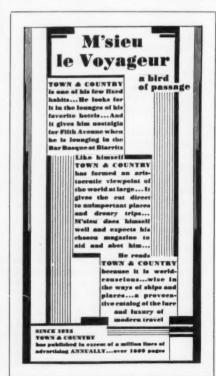


Figure 138



Figure 139

tisements made modern by pictures in relation to layout and type.

The architect's concept of the modern idea was to streamline. Cornices around buildings, accordingly, went by the board. Architects wholly embraced the idea that "form follows function," a so-called modern art tenet, and gave it more than lip service and put it to work.

Working with type as long as we have been able to, and being a printer, we must interject

#### ANNOUNCEMENT

ROY T. LANAHAN ANNOUNCES HIS RESIGNATION AS ADMINISTRATOR
OF INDIANAPOLIS GENERAL HOSPITAL IN ORDER TO DEVOTE FULL
TIME AS OWNER OF HITZELBERGER FUEL OIL COMPANY

A MODERN BULK PLANT HAS BEEN INSTALLED TO PROVIDE QUALITY
FILTERED. METERED FUEL OIL FOR THE HOME. IT WOULD BE A REAL
PERSONAL PLEASURE TO SERVE YOUR REQUIREMENTS.

HITZELBERGER FUEL OIL COMPANY

OFFICE: WA. 4585 - 1166 BOACHE STREET

RESIDENCE: HU. 5861 - 5222 WASHINGTON BOULEVARD

Figure 140

Roy T, Lonahan announces his resignation as Administrator of Indianapolis General Mospital anoder to develse full time as owner of Hitzelberger Fuel Oil Company.

A modern bulk plant has been installed to provide quelling, filtered, meterad fuel oil for the home. It would be a real personal pleasures to serve your requirements.

HITZELBERGER FUEL OIL COMPANY OFFICE. WA. 4585 - 1168 ROACHE STEET RESIDENCE. HU. 5881 - 5232 WASHINGTON BOULEVARD.

Figure 141

the fact that the late Benjamin Sherbow and Theodore Low De Vinne before him advocated the identical idea for typography, if in different words, while cornices still adorned buildings.

First of the developed improvements making for truly modern work in typography started with recognizing and using the fact that the vertical, rather than the horizontal, is the line of greatest strength. Some unknown aptly said that the vertical form symbolizes a man standing erect, the horizontal one a man lying prone. Emphasizing the vertical is accomplished in several ways, as the few examples of work we are able to show will demonstrate and suggest other applications. Remember the *principle*—we consider it significant.

Figure 140 is reproduced from an envelope enclosure; it emphasizes the horizontal, the line of weakness. The simile of a man flat on his back. maybe "out for the count," is apropros. It is indeed lifeless, reminiscent of the day when we were setting ads on a small daily newspaper and there was a standard measure for setting simple ones of different column widths. There was an allowance for border rule and slugs inside and around, and an abundance of leads and slugs of those lengths in the case on our stand. No one, even when time permitted, seemed to think of purposely organizing copy for lateral divisions without leaving an impression of the need to use a proportionately narrow illustration in an oblong-shaped ad. We live to learn.

Figure 141 is a reset of the same copy. Obviously, the emphasis on the vertical—in the proportions of the groups on either side of the rule, or in balance along an inside axis not necessarily in the lateral center, is more subtle

With other things to get off our chest, we think the foregoing is not too complete a demonstration of the original premise that the vertical is the line of greatest strength. What could surely and convincingly demonstrate the soundness of the premise more than the layout of a newspaper advertisement shown as Figure 142?

Granted, we ourselves set ads with tall, narrow cuts, forcing type alongside. It seems it was a very long time before any one woke up to further development. With the example so potently patent as it is, and considering Figures 140 and 141 once more, further comment seems unnecessary.

Associated with the idea of emphasizing the vertical in the proportions of the elements in typographic display is that of balancing parts at the left and right of a vertical axis not marked by a rule as in Figure 142, or in the center laterally, called the "flow line." The axis, made definite not with a rule but by the meeting of the elements or groups on the left with those on the right as in Figure 142, has the *effect* of accenting the vertical and provides all its advantages in layout. Again, we must depend upon the example to tell this part of our story.



Figure 142

# COMMON

Figure 143

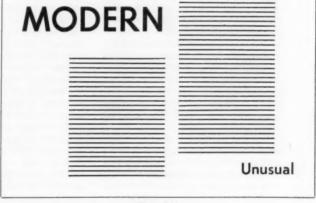


Figure 144

than definite. However, the vertical rule is suggestive, moderately overcomes the objectionable flat and monotonous effect of Figure 140. Interest is improved.

An incidental benefit—not involved in the physical aspects, but always worthy of mention—is that lines are of a length much easier to follow. Aside from the subject again, some will criticize (and we'll agree) the condensed sansserif caps used for display on the left. There is space for type of normal shape. Though of smaller point size, it would mean larger over-all letters. The line could be in bold type if reset, or in upper and lower-case. Despite point size, the line is weak because the type is so light in tone, that is, "color."

Watching typography over many years, we have witnessed what embracing this idea has accomplished in the direction of better business card design. Formerly, lines were all but universally centered on each other and the card, representing a really cramped and hard-to-work space, had a thoroughly static appearance. Now, making use of the vertical axis idea, these cards are generally much more effective. If you haven't gone modern in this respect, it will surprise you how many have, and with fine results, both as to product and personal satisfaction.

Figure 143 is a simplified suggestion of nine out of ten "Foreword" pages in oblong-shaped booklets, even otherwise good ones. Figure 144 represents the modern way of handling the same display and exactly the same text, represented by rule lines. The effect of the vertical is accomplished by the narrow measure of the text. Also, the shorter lines make for easier reading, while the informal distribution of white space creates an active and interesting effect.

Figure 145, the cover of a booklet, shows a mild way of benefiting from the vertical mass idea. The band at the left is in a second color on original.

Cubistic types, ads with lines aslant—taboo except on rare occasions for display lines—are seldom seen as the products of the better shops. Blocks of varied geometric shape and other conceits which provoked the "modern movement" and set off a tempest in the graphic arts are rarely produced.

For example, ads presented in the "Typographic Scoreboard" of this magazine are designated as modern because of the character of the type. A mode of layout accomplished by the application of ideas emphasizing the vertical is considered acceptable. Other evidences of development will be covered in the next issue.



Figure 145

## OFFSET

Copy Preparation • Camera • Darkroom • Dot Etching Platemaking • Ink • Paper • Presswork • Chemistry

## LTF Research Seeks to Eliminate Tinting Problems

- Tests measure paper's ability to reduce surface tension of water
- Results of intensive investigation suggest progress toward solution
- How to determine when problems are ahead in the printing of tints

#### By Charles H. Borchers\*

Tinting is an annoying problem that has defied solution for many years. It appears to be caused by an emulsion of inkin-water, that is, an emulsion in which particles of ink are suspended in water.

When this type of emulsion is produced on the press, a tint of the emulsified ink globules shows up in the non-image areas of the printed sheet. The desensitization of the plate is not affected. The emulsion merely floats in the water on the plate. It can be easily wiped off with a sponge but immediately comes back as soon as you start the press.

The exact things that produce ink-inwater emulsions have puzzled us for a long time. We know that under normal printing conditions we are always dealing with a water-in-ink emulsion—that is, an emulsion in which water particles are suspended in ink. We have also believed that certain surface active agents cause the normal water-in-ink emulsion to change over to an ink-in-water emulsion that pro-

#### Wetting Agents Avoided

These certain wetting agents lower the interfacial tension between the ink and water so that they can mix more thoroughly and easily. Because of this possibility, we have always suggested that the use of wetting agents in fountain solutions be avoided for most work.

In our investigations of cases of tinting at the LTF Laboratory, it is common to hear that the printer is able to stop the tinting simply by changing to another stock. When the original stock is tried again at a later date, the tinting again shows up quickly. Because this is so common, we believe that paper can be a source

of surface active wetting agents that can produce tinting. This, however, does not necessarily rule out inks, fountain solutions and the condition of plates which may also be at fault.

Tinting troubles are almost entirely limited to coated paper. So, through the years, we have tried a number of tests to measure a paper coating's ability to lower the surface tension of water and produce an ink-in-water emulsion. Two tests seemed to have the most promise. One is the foam test and the other is actual measurements of the change in the surface tension of distilled water.

For the foam test, 0.12 gram of coating is scraped off a sheet with a razor blade. It is then put in 15 cc of distilled water in a test tube and allowed to soak. The mixture is then shaken vigorously for one minute. The coating from papers that were involved in tinting troubles usually produced a moderate to a large amount of foam that was stable for ten minutes or longer. Papers that did not give trouble generally produced little foam or a foam that settled quickly.

However, the correlation of this test to press experience was only fair. At times, a paper involved in a tinting complaint produced little or no foam. Also, a few coatings that caused no tinting produced considerable foam.

In the second test, we again used 0.12 gram of coating in 15 cc of distilled water. We then measured the surface tension of

the water with a DuNouy tensiometer to see how much it had been lowered by the coating. However, there was absolutely no correlation between the test results and press performance.

In late 1955, we ran across an interesting article by J. H. Bitter of the Dutch Graphic Arts Institute in Amsterdam (I. G.T.) in the March, 1955, issue of the Swiss publication Schweizer Archiv. In it, he described his work in linking the surface active agents in paper to tinting.

One of his tests was very interesting. He would measure the surface tension of 50 cc of tap water, dip a 5x5 cm square of paper in the water for ten seconds and measure the water's surface tension again. This was done three times and measurements of surface tension were made after each 10-second dipping. Subtraction from the original reading showed how much each dipping reduced the water's original surface tension.

#### Certain Papers Cause Trouble

Bitter concluded from his work that any paper that lowered the surface tension of water more than 15 dynes per centimeter in three dippings usually produced tinting trouble on the press.

After modifying Bitter's method slightly, we tried it on papers in our current file that had been or were involved in tinting troubles. We found that the test gave better correlation than both the foam test and the surface tension lowering test using scraped off coating.

Table I lists some typical data that was collected.

The figures in Table I are typical samples of data from 22 case histories. Four cases show good correlation; four do not.

TABLE I
SURFACE TENSION LOWERING
Dynes per Centimeter

			Bitter's	Method		Scrap-	Foam
Case	Tint- ing	10 Sec.	20 Sec.	30 Sec.	40 Sec.	ings Test	Test Cor.
1	yes	6.7	11	11	13	23	no
2	yes	20	23	23	24	23	name :
3	yes	1.5	3.0	5.2	_	14	no
4	yes	1.7	3.2	7.1	7.8	17	yes
5	no	0.3	0.3	0.7	0.7	13	yes
6	no	0.8	1.4	7.9	12	17	yes
7	no	2.3	6.7	9.3	-	21	****
8	no	7.1	7.6	9.5	9.6	16	_

\*Mr. Borchers is supervisor of the paper and ink division at the Lithographic Technical Foundation research laboratory in Chicago. This article is part of LTF's Research Progress No. 39. Averages of the amounts by which surface tension was lowered for all of the 22 cases are shown in Table II.

TABLE II

AVERAGE SURFACE TENSION
LOWERING vs TINTING
BITTER'S METHOD
Dynes per Centimeter

	No. of Cases		20 Sec.	30 Sec.	40 Sec.
Tinting	10	4.8	8.0	10	13
No Tinting	12	2.2	4.8	7.5	9

The averages in Table II show that papers involved in tinting problems lowered surface tension most. Statistically, the data shows that there are nine chances out of ten that a correlation exists between tinting and the lowering of surface tension produced by paper. We'd have more confidence, of course, if we had had more samples to work with.

The four listed cases of noncorrelation shown in Table I bothered us. We felt sure that more factors could be tied down. So, we changed Bitter's method so that the effect of fountain solution acidity could be checked. To do this, we used a phosphoric acid solution with a pH value of 3.6 instead of the distilled water. The results are shown in Table III.

TABLE III
EFFECT OF ACIDITY ON SURFACE
TENSION LOWERING

		W	ith Disti	lied Wa	ter
Case	Tint- ing	10 Sec.	20 Sec.	30 Sec.	40 Sec.
3	yes	1.5	3.0	5.2	-
4	yes	1.7	3.2	7.1	7.8
7	no	2.3	6.7	9.3	-
8	no	7.1	7.6	9.5	9.6

		M	ith Acid	d (pH 3.0	5)
Case	Tint- ing	10 Sec.	20 Sec.	30 Sec.	40 Sec.
3	yes	3.0	9.0	12	14
4	yes	13	21	23	25
7	no	0.5	5.4	11	-
8	no	1.0	7.0	9.5	11

Table III shows that the fountain solution acid can increase or suppress the surface active properties of coated paper. The greatest effect occurs with the first two immersions (10 sec. and 20 sec.). These first two immersions are considered to be the most important since correlation with them is better than with later immersions.

The fountain solution acid increased the surface activity of the paper in cases 3 and 4 and reduced it in cases 7 and 8. We also retested papers 1, 2, 5 and 6 with the acid solution. These papers which had shown good correlation with Bitter's test using distilled water gave practically the same results using the acid solution. So, use of the acid gave us an even better correlation between laboratory tests at LTF and press experience for these tinting cases.

These results indicate that tinting troubles might be greatly reduced if paper makers used materials whose surface activity can be depressed by the acid fountain solution. The work also led us to the belief that the surface active agents in coated paper are more or less concentrated on the surface of the sheet. We believe that when the coating is setting and drying during the coating process, the moisture that flows to the surface of the sheet carries the surface active agents with it and allows them to concentrate on the surface.

#### Less Tension With Large Scrapings

To illustrate, we have found that when we scrape 0.12 gram of coating from a sheet, the size of the area is important. Coating scraped from a large area will lower surface tension more than the same amount of coating scraped from a smaller area. This may explain why previous surface tension measurements using scraped coating from small areas did not correlate with press experience.

This test for tinting has considerable promise. We believe that it can be used to predict whether trouble can be expected in printing. At this stage, however, much more press experience is needed to determine how valid predictions based on the tests will be. Unfortunately, the test requires lab equipment for the surface tension measurements. It is thus not suitable for use in the average litho plant.

Our work on tinting is far from complete. During the past year, we repeated a number of experiments that we first tried about two years ago. In these tests, gradually increasing amounts of surface active agents were added to the fountain of an offset press. Four strong agents of three types (anionic, cationic, and nonionic) were used with both plain water and fountain solution.

As with previous experiments, we were not able to produce tinting. This fact would seem to disagree with our theory that surface active agents are a cause of tinting. However, fairly good correlation has been established between tinting and the ability of paper coatings to lower surface tension. So, it is very likely that other important but not well-known factors are involved. These must be accounted for before we can produce tinting at will on the press.

We have recently begun a series of experiments by which we hope to resolve the apparent conflicts. Once tinting is completely understood and we are able to produce it at will on the press, then ways to prevent or cure it should then become evident.

#### Litho Airliner on Aluminum Foil Printed by Kaiser Graphic Arts

Lithography was used on aluminum foil to obtain dramatic metallic effects of a picture of the new 880 jet airliner by Convair, a division of the General Dynamics Corp.

The four-color lithographed pictures on foil were recently completed by Kaiser Graphic Arts, Oakland, Calif. Yellow, blue, red, and black transparent process inks were used along the main body, wings, and tail of the airliner to obtain proper tones, shadow and reflection. The outline of the airliner was emphasized by an opaque white background overlaid with a gold line map of the world.

#### ATF Making Army Offset Presses

The Corps of Engineers, U.S. Army, has granted American Type Founders, Inc. a contract for some \$500,000 for constructing light-weight, compact offset presses for printing military topographic and photomaps.

Harris-Seybold Co., Cleveland, recently loaned a 23x26 two-color offset press to Chicago Lithographic Institute. Participating in the formal handing-over ceremony are (from I., front row) Ernest Karge, treasurer of the institute; R. R. Perry, vice-president of sales for H-S, signing agreement; Harry Spohnholtz, president, Local No. 4, Amalgamated Lithographers of America; (back row) Frank Oehme, executive director of the institute, and Joseph McConnaughey, Jr., western district manager of H-S





Members of the LNA promotion committee planning the Eighth Lithographic Awards Competition and Exhibit who attended recent meeting in New York are (from I.) Gurdon Simmons, Einson-Freeman Co., (pinch-hitting for Albert Hailparn); Thomas Mahoney, Regensteiner Corp.; George Walsh, Offset Engravers Associates, Inc.; Howard C. Minnich, U.S. Printing & Lithograph Co.; Edward E. Peterson, Forbes Lithograph Mfg. Co.; Edward K. Whitmore, Oberly & Newell Lithograph Corp., promotion committee chairman; Herbert W. Morse, LNA promotion director; J. Louis Landenberger, Ketterlinus Lithographic Mfg. Co., executive committee representative; Bruce Bayne, Eastern Colortype Corp., and Ralph D. Cole, Consolidated Lithographing Corp., the awards and exhibit committee chairman for 1958

## Customer Wants to Be Billed on Time and Material Basis, Seeks to Avoid Markups

One of the members of the National Association of Photo-Lithographers wrote to his headquarters in part as follows:

"Every now and then a 'new' problem comes up that falls entirely outside the realm of our experience.

"One of our largest accounts is asking us to work out a system of costing and billing on, as their purchasing agent phrases it to us, a "Time and Material' basis. We understand this to be a method employed in the construction industry, but we have no experience or local contracts that might be of assistance, and our relationship with the purchasing agent is not such that we could ask him to spell out his request in detail. Can you shed any light on how we might attack this problem?"

Walter E. Soderstrom, NAP-L executive vice-president, answered (in part):

"This request from your customer evidently is an effort to eliminate some of the items of cost put in normal estimates, i.e., markups on materials, salesmen's commissions, etc. It may be, too, that one of your competitors has suggested to your buyer that he would take on the volume on a cost-plus basis.

"If you do not want to work on this basis, it is easy and fair for you to say that the work operations in some departments of a lithographic plant are so intertwined and so complex that it is extremely difficult to keep time; for instance, a cameraman often works on many customers' requirements at the same time.

"In the platemaking department, a platemaker may constantly operate a whirler, or so process his work that he puts in a little time here, a little more on the vacuum frame and a little more in the developing sink, and it is, therefore, very difficult when he is processing several customers' requirements at the same time to accurately keep track of time.

"If you want to go along with the customer, then one way to do this is to set up a schedule of materials used and establish a spoilage and markup allowance on each item and get him to agree to being charged on the basis of the initialed schedule. Then you would either have to set up some sort of time records or utilize the Calculagraph, which a man punches when he starts an operation and punches again when he stops, to show the elapsed time spent on each work operation. This kind of equipment gives you elapsed time, to which you apply the hourly rate for the equipment or cost center concerned.

"Another way to sell this is to set up predetermined schedules for all the costs going to make up entire plates of various sizes, including camera, stripping, and platemaking and have this accepted by the buyer.

"Of course, this kind of a schedule should be for line work ready for camera or an albumen plate. Halftones, inserts, page numbers, surprints, or any items other than line would be so much each. (Square halftones 10 cents per square inch, minimum charge each \$2.50; silhouettes or vignettes 12½ cents each, minimum charge \$3.75. Inserts or page numbers \$1 each. Surprints on time basis.)

"You would set up a predetermined price on makeready, ink and presswork for the first thousand sheets and additional thousand sheets. You could do the same on folding, stitching and trimming."

## LNA 1958 Competition Has More Categories

The Lithographers National Association has its sights set on making the 1958 Lithographic Awards Competition and Exhibit appeal to a larger audience of printing buyers.

A statement from LNA headquarters in New York said: "This is of particular importance in a period when the lithographic process is riding the wave of its greatest popularity, having surpassed the billion and a quarter dollar sales volume mark this year. We can point with some pride to the fact that 253 users of lithography submitted 779 entries, a 27 per cent increase over the 612 from 234 users in 1956. Growing interest of buyers is even more striking over a four-year period. Since 1954 their entries have increased 100.5 per cent."

This year there are 48 classifications for entries, three more than in past years. One newcomer is outdoor display cards. Direct mail and sales service literature will be judged in four separate groups—folders single sheet folded to less than 17x22 inches; broadsides single sheet folded to 17x22 or larger; pamphlets less than 6x9, and booklets 6x9 or larger.

A four-color announcement brochure with entry blanks will be sent to lithographers and advertisers about Nov. 11. Entry deadline has been set for Jan. 10. Judging will take place during the week of Jan. 27. Award winners will be announced at LNA's 53rd annual convention April 28-May 1 at the Arizona-Biltmore Hotel, Phoenix, Ariz., where the winning entries will be shown on 55 panels. As in past years the exhibit will be shown in many cities throughout the

Some 35,000 copies of an Awards Catalog showing all winning specimens designed by Tannar-Brown Studios, Long Island City, N.Y., will be sent to potential buyers and distributed at local exhibitions. A concerted effort will be made to obtain advertising from LNA members, suppliers, leading national advertisers and advertising agencies. It was pointed out that Awards Catalog advertising is important because the 1958 competition will involve an expenditure of more than \$50,000.

Competition and exhibit plans are under the direction of the promotion committee, whose chairman is Edward K. Whitmore, president of Oberly & Newell Lithograph Corp., New York City. Staff members coördinating the committee's work include Herbert W. Morse, promotion director in the New York office at 381 Fourth Ave., and Gordon C. Hall, Western manager at 127 N. Dearborn, Chicago.

## Otis E. Wells New President of Photo-Lithographers

Otis E. Wells, president and general manager of the Western Lithograph Co., Wichita, Kan., was named president of the National Association of Photo-Lithographers at the 25th annual convention of the organization in St. Louis, Sept. 11-14. George R. Hoover, Joseph Hoover & Sons Co., Philadelphia, was not a candidate for reëlection (customarily NAP-L presidents serve two or more terms).

Stanley R. Rinehart, printing division manager for E. I. du Pont de Nemours Co., Wilmington, Del., continues as vice-president. William H. Glover, Jr., Sweeney Lithograph Co., Belleville, N.J., was reëlected treasurer. Walter E. Soderstrom is NAP-L executive vice-president with headquarters at 317 W. 45th St., New York 36, N.Y.

Robert S. Emslie, Jr., continues as secretary and Frank R. Turner, Jr., remains as the association's cost accountant.

The 1958 convention will be in September at the Statler Hotel in Boston.

Nearly 1,500 persons attended the fourday convention, which included an allday technical forum on the final day, and saw the products and services of more than 100 exhibitors in three sections of the Chase Hotel.

First day of the convention, Wednesday, Sept. 11, featured a meeting and luncheon of the board of directors, and the opening session, at which George R. Hoover, NAP-L president, presented an address of welcome after the invocation by Raymond Blattenberger, U.S. Public Printer. The major address during the afternoon was presented by Stanley R. Rinehart, vice-president of NAP-L, on "Work Simplification."

After a brief business session Thursday morning, delegates heard a talk on "Photographic Masking for Color Correction" by Donald R. Spear, Eastman Kodak Co. This was followed by a panel discussion on "Building Better Business." Participants were A. J. Fay, Western Printing and Lithographing Co.; Marshall L. Russell, Spaulding-Moss Co., and William T. Clawson, Harris-Seybold Co.

Ronald I. Drake, Champion Paper and Fibre Co., spoke on "Meeting the Paper Needs of the Lithographer," and W. A. Reedy, Eastman Kodak Co., presented a talk on "An Advertising Program for Photo-Lithographers."

The Thursday morning session concluded with a panel discussion on "The Three-Color Process Goes to Town." S. G. Hall, Eastman Kodak Co.; John Colwell, Colwell Litho Co., and Robert Tucker, Rochester Polychrome Press, were panel participants.

A Thursday afternoon panel on "Accounting, Costing and Estimating" was chaired by Frank R. Turner, Jr., NAP-L cost accountant. Participants included



New officers and past presidents of the National Association of Photo-Lithographers include (front row from left): Walter E. Soderstrom, NAP-L executive vice-president; Otis E. Wells, new president; Stanley R. Rinehart, vice-president, and William H. Glover, Jr., treasurer. Back row from left: George R. Hoover, immediate past president, Harry E. Brinkman, past president; Rex G. Howard, past president, and Charles E. Mallet, past president. NAP-L held 25th anniversary meeting in St. Louis

Oliver F. Ash, Jr., Conner, Ash & Co.; John Coffey, Photo Reproduction Corp.; Milton Hudders, Recording & Statistical Corp., and Jacques J. Tisne, Schlegel Lithographing Corp.

Talks on "New Equipment for the Lithographer" were presented by representatives of Strong Electric Corp.; Robertson Photo-Mechanix, Inc.; Electronic Mechanical Products Co.; Haloid Co., and Sun Supply Co.

"The Magic of Color" was the title of a talk presented by O. C. Holland of the printing ink division of the Interchemical Corp., to close the Thursday afternoon program.

A testimonial dinner was given Thursday evening for Walter E. Soderstrom, NAP-L executive vice-president, on the occasion of his 25th anniversary in that post.

A panel discussion on "Art and Copy Preparation" started off the Friday morning program. Discussion leaders were Edward J. Kaul, Western Printing & Lithographing Co.; Walter Conway, Walter Conway & Associates, and Dante V. Mazzocco, Eureka Photo Offset Engraving, Inc.

Following that panel, another on "Presensitized Plates" was presented by representatives of the Azoplate Corp.; Lithoplate, Inc.; Minnesota Mining & Mfg. Co.; S. D. Warren Co., and Remington Rand.

Final feature on the Friday morning program was a talk on "Labor Relations in the Lithographing Industry" by Quentin O. Young, industrial relations director for Lithographers National Association, Inc., New York City.

Speaker at the Friday luncheon session was Dr. Kenneth McFarland, educational consultant and lecturer and educational director for General Motors Corp. Douglass E. Murray of the Webendorfer division of American Type Founders Co., Inc., began the Friday afternoon program with a talk on "Web-Fed Press Production Possibilities."

Three concurrent panels occupied the remainder of the afternoon. The first was on "Small Presses" and discussion was presented by representatives of Addressograph-Multigraph Corp.; American Type Founders; Davidson Corp.; A. B. Dick Co.; Harris-Seybold Co., and Miehle Printing Press and Mfg. Co.

Second panel discussion was on "17x22 Presses and Larger." Panel participants included representatives of American Type Founders, Harris-Seybold Co., and Miehle.

"Preparatory Processes — Including Camera, Correction, Stripping and Platemaking" was the subject of the third panel. Speakers were William H. Falconer, Eastman Kodak Stores, Inc.; Victor A. Friese, Inland Lithograph Co.; Robert Ludford, Chicago Litho Plate Graining Co.; Milton Mild, Western Printing & Lithographing Co.; Willard Roeder, Beaumont Art Studios; Harold W. R. Rohne, Letterhead and Check Corp., and Lou Borlinghaus, Jr., Warwick Typographers, Inc.

John F. Perrin, president of the Lithographic Technical Foundation, presented a talk, "Everyday Values for You," and new color movies showing two sessions of the LTF TV technical forums.

The association's annual dinner-dance and entertainment were held Friday night.

William J. Stevens, manager of the Philadelphia branch of the Miehle Printing Press and Mfg. Co., presided over the all-day technical session Saturday.

The technical discussion was conducted by Michael H. Bruno, research manager of Lithographic Technical Foundation.

## LNA to Undergo Reorganization; Committee Turns Down Possible Merger With PIA

Reorganization of Lithographers National Association under its new executive director, Oscar Whitehouse, which had been approved by the executive committee, was endorsed by the board of directors Sept. 17 at headquarters in New York City.

Terms of a proposal to merge the association with Printing Industry of America, presented by a special committee, were considered unacceptable and tabled. A special committee was appointed to explore the possibility of LNA affiliations with other graphic arts trade associations.

Plans for expanding LNA services to lithographic management, particularly in the fields of labor relations, cost control, sales and market promotion, bank stationery and the association's product groups, were presented by Carl N. Reed, president, and were well received by the board under the chairmanship of Carl R. Schmidt, president, Schmidt Lithograph Co., San Francisco.

L. E. Oswald, treasurer of E. F. Schmidt Co., Milwaukee, was elected vice-president succeeding John M. Wolff, vice-president of Western Printing & Lithographing Co., Southwestern Division, St. Louis, who had resigned from that post.

New directors named are S. D. Goller, president, Fine Arts Lithographing Co., Inc., Kansas City, Mo., and Curt Teich, Jr., president, Curt Teich & Co., Inc., Chicago. They were elected to fill vacancies caused by the resignations of James E. Armitage, president, Inland Press, Inc., Chicago, and Malcolm G. Pittman, vice-president, Greiner-Fifield Litho Co., Kansas City, Mo.

Chairing the committee appointed to explore the possibility of LNA affiliations with other graphic arts trade associations is Mr. Reed, executive vice-president of Niagara Lithograph Co., Buffalo. Serving with him are Edward Loebe, Regensteiner Corp., Chicago; W. H. Walters, president,

United States Printing & Lithograph Co., Mineola, N.Y.; W. M. Winship, president, Brett Lithographing Co., Long Island City, N.Y., and Ralph J. Wrenn, president of Stecher-Traung Lithograph Corp., San Francisco.

The board endorsed the plan to move LNA's executive headquarters to Washington, D.C. The move is expected to be completed early in December. The board approved maintaining an eastern and western office in New York City and Chicago, respectively.

The LNA staff is busy with an active program. A meeting of the Cost, Accounting and Financial Management Committee, under the chairmanship of Everett F. Bowden, secretary and treasurer, Forbes Lithograph Mfg. Co., Boston, is timed for the second week in November. The committee recently issued a report on "Significant Operating Ratios for 1956" which will consider many new projects in the future.

A meeting of the Labor Relations Committee, headed by Frederick T. Marston, president, Kaumagraph Co., Wilmington, Del., will be held this month. A two-day session of the Bank Stationers Section

Riegal Paper Corp. employees who participated in a special printing course at Carnegie Institute of Technology, Pittsburgh, to broaden background knowledge with regard to printing papers review letterpress and lithographic printing



Committee, headed by Clark R. Gregory, Jr., president, Herald Printery, Louisville, Ky., is slated for Nov. 7-8 at the Bismarck Hotel in Chicago.

#### Manhattan School of Printing Expands Photo-Offset Courses

The Manhattan School of Printing, New York City, has expanded its photooffset division by installing equipment for use in conducting two-color separation and color printing courses. One is a technical course for cameramen and the other is for production and sales personnel.

Individualized instruction in both direct and indirect color separation covers projection, contact, dot etching, proving, manual and machine separation, simple and multiple masking, projection positives and sensitometric controls. Courses are keyed to shop production and standardization and designed to facilitate color printing on a profitable basis.

Some 400 guests viewed the division's enlarged setup on Sept. 18 and attended a forum on photographic techniques and developments as applied to the graphic arts. Mel Mark, head of the camera department and past president of Industrial Photographers Association of America, chaired a panel comprising John Lupo, Di-Noc Chemical Arts, Inc.; Nicholas Menotti, Chemco Photoproducts, Inc.; Ford Ray, Gaevert Co. of America, Inc., and James Toll, Ilford, Inc. Also participating were representatives of E. I. du Pont de Nemours & Co. and Haloid Co.

#### Kaiser Planning \$2-Million Aluminum Foil Processing Plant

A 30-acre site just outside of Belpre, Ohio, across the Ohio River from Parkersburg, W.Va., has been purchased by the Kaiser Aluminum & Chemical Corp. for the erection of a \$2-million aluminum foil processing plant.

The plant will produce a wide variety of aluminum foil-to-paper and foil-to-paperboard laminations for converters, package manufacturers and the tobacco industry. Equipment to be installed will include three wide, high-speed laminators and a multicolor rotogravure press.

## NMDA to Hold Convention Oct. 21-23 in Chicago

Three full days of association business have been slated by the National Metal Decorators Association, Inc., for its 23rd annual convention. Oct. 21-23 are the dates at the Edgewater Beach, Chicago.

One day, Tuesday, Oct. 22, has been set aside for a tour of the research and development laboratory of the Continental Can Co.

Principal topics for the opening session on Monday, Oct. 21, include "Business Men's Responsibility" by Charles R. Sligh, Jr., National Association of Manufacturers; "New Applications of Synthet-

ics for the Metal Decorators" by Bruce W. Hubbard, Ideal Roller & Mfg. Co., and "Mullen Air Doctor Dampening System Applied to Metal Decorating" by W. W. Garth, Jr., Photon, Inc.

On Wednesday morning, Oct. 23, two films, "Ink Goes to College" and "Miracle of the Can," will be screened, and will be followed by John Matthews of the Metal Box Co., Ltd., speaking on "Metal Decorating in England."

The final session Wednesday afternoon will open with "Some Financial Aspects of Equipment Procurement" by Jesse

Swaney, Harris-Seybold Co. A printing plate panel will be moderated by Michael H. Bruno, Lithographic Technical Foundation, with discussion centered on the following topics: Aller, Fred'k H. Levey Co.; Bi-metal, Printing Developments, Inc.; Tri-metal, Interchemical Corp.; Presensitized, Lithoplate, Inc., and Chemicals, Sinclair & Valentine Co.

During the evening reception and dinner hour, Edward McFaul of Dale Carnegie Institute will be the guest speaker.

Robert L. Singley is convention committee chairman.



business begins with the printed word

Mornings, your favorite newspaper informs, entertains, keeps you up to date. Through the day, magazines, reports, documents speed and smooth the progress of your work. Without the printed word, business as we know it could not exist for a day.

INTERNATIONAL PAPER



# GREATER VALUE

## NEW HUDSON GLOSS

A new, white, process-coated paper, Hudson Gloss gives you higher quality at low cost. New super-calendered finish gives brighter, higher gloss for better letterpress printing of catalogs, cook books, house organs, time tables, travel folders, booklets and broadsides, using 110-120 line halftones. Available in 50, 60 and 70 pound weights through leading paper merchants.

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SPRINGHILL BOND

SPRINGHILL MIMEO

SPRINGHILL DUPLICATOR

SPRINGHILL INDEX

SPRINGHILL COLORED INDEX

SPRINGHILL POST CARD

SPRINGHILL WHITE TAG

SPRINGHILL MANILA TAG

SPRINGHILL VELLUM-BRISTOL

TICONDEROGA OFFSET

TICONDEROGA BOOK

TICONDEROGA TEXT

TICONDEROGA TEXT, Coverweight

LOUISIANA COLORED TAG

OTIS BRISTOL

HUDSON BOOK

HUDSON COVER, C1S

HUDSON LABEL, C1S

HUDSON LITHO, C1S

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WINN BOOK also CONVERTING PAPERS



You can now get the new Hudson Gloss sample book through your local paper merchant. Call him for your copy.

Printed by letterpress on Hudson Gloss, Basis 70.





#### Even Experienced Salesmen Need Training

Q.—I understand that many firms have the practice of hiring salesmen and then sending them out cold "to get their feet wet." Our firm first indoctrinates them and they are personally trained before they are sent out. Are there facts as to which methods pay off best?

A.—The method your firm follows is best. Experience shows that even seasoned salesmen in new employment feel strange and need to seep a little. When it comes to rank beginners it is even more important to avoid rushing them. Tests conducted by the Personnel Institute, the Psychological Corp., the Research Institute of America, all confirm that "making haste slowly" with reference to new salesmen pays off.

#### Age Factor in Hiring Salesmen

Q.—What is the general feeling among sales managers and employers regarding the hiring of salesmen over forty? Have we any definite information as to how efficient or inefficient men over forty are, compared to younger men?

A.—There's a lot of emotionalism connected with this question of hiring older men and few have the facts. According to the National Association of Wholesale Salesmen, the average salesman does not get to be a real producer until he's forty and over. It has been found that it takes the average salesman years to build a following and forty is young for this compared to the sweating and time spent building a career in fields such as accountancy, law, medicine, engineering, to mention only a few.

The NAWS quotes the United States Department of Labor: "The facts indicate that older employees perform as ably if not more so than immature people. A study of 3,000 sales people, gainfully employed, shows that merit increases were earned more frequently by older employees among this group. As many were considered worth rehiring and fewer older employees were discharged for incompetence." So the middle-aged man has advantages over the younger man.

#### Considerations in Setting Quotas

Q.—Can you give us the principal factors or points that should be considered in setting up any sales quota?

A.—(a) We must have full knowledge of our market potential, including an analysis of purchasing power, number of consumers, living standards, distributive outlets, competition and adverse conditions. (b) We must have the judgment of company sales executives as to how the market will affect sales volume. (c) We must consider past sales performance. (d) We must have the estimates of our distributors or agents.

(e) The company salesmen must be included in the viewpoints. (f) We must know our capacity and potential. (g) We must have a good idea of what it will cost us to obtain X sales. (h) We must make allowance for advertising costs in the over-all expense. (i) We must contemplate possible product improvement in order that maximum sales might be reached.

#### Who Should Set Up Quotas?

Q.—Who should be charged with setting up quotas—the sales manager or his superiors?

A.—The consensus is that the setting up of quotas is a job not necessarily of any individual in management but of the management team, with the sales manager, the company controller or statistician, and the president keynoting the team.

#### **Quotas Based on Point System**

Q.—What are the essentials of quotas based on a point system? I understand that this is quite popular with sales managers. A.—In quotas based on points we set up point values based on graduated achievements or nature of sales or efforts. To illustrate: Assume that a salesman's weekly quota in dollar sales is \$7,000. His point value will be 70 and 100 points will be his quota.

Quota points will then be based on the following: personal sales for actual sales secured by him, push points—points awarded for pushing particular products designated by the company, call points based on extra calls made, mail points for mail orders received in his territory or due to his efforts in his territory. Against this as credits will be deductions—deductions of points, for example, for bad credits, cancellations, charge backs, etc.

#### **Quotas Based on Plant Production**

Q.—I understand that many companies use the plant's productive capacity as a basis for quotas. When is this feasible?

A.—This is feasible under the following conditions: (a) When a plant's production is limited and, consequently, sales must also be limited; (b) When the productive capacity is such that quotas assigned on this basis will be attainable; (c) When the plans of the company call for a simultaneous increase of production and sales one year after the other; (d) When it is desirable to keep sales down on certain items or services and push the more profitable items; (e) When district offices are required to give an estimate of sales, and production is governed thusly.

#### Sales Clinic Being Translated

The material in this department is being edited by Diamond Sha, book publishers of Tokyo, for Japanese salesmen. Similar material is also in the hands of a translator for publication in the NATO countries.

Leo Lionni, president of American Institute of Graphic Arts and art director of Fortune, is having a showing of his work from Sept. 23-Oct. 25 at Wescott & Thomson Gallery, Philadelphia



\*Mr. Sherman has had much experience as editor of several trade publications. He has also sold printing. His questions and answers are based on actual case histories of handling salesmen's problems. At present, he is a management and sales consultant with offices in New York City. He is available on a fee basis and may be contacted c/o The Inland Printer.

#### THE PROOFROOM

By John Evans

Questions will be answered by mail if accompanied by a stamped envelope.

Answers will be kept confidential upon request.

## Educating Customers To Good Procedure

Q.—We thought we had worked out a plan to get customers to mark and return one original or "master" proof with the original copy. We made up a large rubber stamp, headed "Master Proof," which is impressed on the upper right corner of one set of proofs only. The customer is informed thereon that he should return that proof with the copy and may keep all other proofs not so stamped. This stamp has spaces for (1) OK; (2) OK with corrections; (3) Revised proof requested; (4) Initials of customer or employee.

The trouble is it does not work. In many cases either they will not return the master proof, or if they do, they will not initial it correctly, sometimes not at all. Frequently, the OK will be found faintly penciled in a lower corner where in case of future trouble it could be erased or torn off.

The trouble arises when two or more sets of proofs are read by different people and all their corrections are not transferred to a single set for the printer. This probably is not an unusual problem. We wonder if other shops have found the answer.

A.—Many printers use a system similar to yours. Some have an electro that they drop in on the proof press for the master set. Some have a line reading, "We will not be responsible for any error unless this master proof is returned." The problem is largely one of customer education. Those unfamiliar with printing practice may hope to evade responsibility by not following the rules.

#### Poor Proofs Make More Work

Q.—The customary mark for bad or broken type is an X or cross mark, usually with a ring around it. Some of our proof-readers use this mark in cases where type or slugs do not print in full because of being off their feet. This frequently results in letters being replaced or lines reset when there may have been no need for it. Is there a better way to handle this?

A.—The use of the X or cross mark to indicate broken type is not justified unless the type prints and the defect is unquestionable. If the type does not print, there is no evidence that it is defective; what is needed is a better proof.

In our opinion it is more efficient to ask for a new proof than to send the job through the composing room just to make more work. Proofers should be required to inspect their own work to make sure that they are getting a full and true impression, the same as any other pressman does.

#### Perverse Perfectionist

The quibbling proofreader who marks "mistakes" nobody else can see does not realize that perfection may be merely a matter of opinion.

#### Few Comps Are Mind Readers

There are some simple tricks in proofreading that enable one reader to clear as much as 50 per cent more work in a given time than another employed in the same room on the same kind of work.

The secret is in marking corrections in such a way that they will all be made at once the first time. Repeated trips to the composing room and the proof presses for second, third, and fourth revisions can disrupt schedules and eat up profits.

Not only should all the conventional marks, signs, and symbols be used correctly, but they need to be carefully drawn and positioned so the meaning is clear.

Some nonprinter proofreaders of limited experience seem to consider it evidence of sophistication to scribble ambiguous marks in faint pencil and hang them on long, swooping kitetails as far away as they can get from the place of the error.

If there is the slightest chance that a compositor could misunderstand a marked correction, there is no rule against writing a brief explanation. For example, a change in figures requiring the inserting of a zero should be indicated by 0 and the word (zero) ringed. Since many proofreaders use a simple pigtail for the "delete" sign, there is a chance of error when a similar mark, the "reverse" or "upside down" sign, is used. The latter ought to be made quite plain and extra large.

Proofreaders should bear in mind that there is nothing to be gained by trying to "show up" the compositors or test their mindreading ability. If a little coöperation or a few words of explanation will get the job done in less time, the shop will make more profit on it and there will be more money in the payroll account to be applied to increased wages.

#### What O'Clock Might It Be?

Q.—Just a simple question. In the head attached, I am questioning the capitalization of the "o'clock." I maintain that the "o" should be lower case and should be "o'Clock."

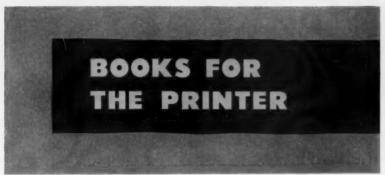
[Editor's note. The example submitted is a clipping of a newspaper subhead: Children's Parade to Begin at 10 O'Clock.]

A.—Examples of the word o'clock in capitalized headings, and rules pertaining thereto, are hard to find. We have just finished browsing through eight different style manuals and other textbooks without success. After playing the word over on our typewriter in the three possible (capitalized) ways—O'Clock, o'Clock, and O'clock—we are of the opinion that the first form, as used by the newspaper, is to be preferred in this instance.

Your choice probably is based on the fact that the o' is a contraction of "of" or "of the," words that usually are not capitalized. Our preference is based on reference to other similar words, such as O'Grady and Tam O'Shanter.

Mrs. Agness Underwood, city editor of Los Angeles Evening Herald and Express, has received award for outstanding achievement by a woman in graphic arts, given annually by Women's Graphic Arts Club. New club officers are Helen Mulhall, president; Clarchen Stanley, vice-president; Ella Graynom, recording secretary; Almada Butcher, corresponding secretary; Verna Licklider, who is the new treasurer for the club





The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 79 West Monroe St., Chicago 3, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge

#### Penrose Annual, Volume 51, 1957

Edited by R. B. FISHENDEN (THE IN-LAND PRINTER Book Department. \$9.85). Published in England.

R. B. Fishenden's 16th year as editor of this international review of the graphic arts was cut short by his death at the age of 77. However, he had already commissioned all the articles and was active in preparing this volume through its most crucial development. It is therefore dedicated to him with an *in memoriam* by Beatrice Warde of the Monotype Corp. Ltd., London, who is a well-known authority on the typographic arts and a contributor to the annual.

As always, the full color reproductions, typography and format, as well as the choice of material, are as excellent as can be produced. Under general articles Basil Taylor of the Royal College of Art writes on Henri Cartier-Bresson; Herbert Spencer, editor of *Typographica*, discusses "Old Types, New Layouts"; Olga Hirsch's topic is decorated papers, and an editorial commentary is presented by R. S. Hutchings, editor of the *British Printer*. There are many other topics and contributors besides these.

Technical articles on new developments in the graphic arts include the "Kodak Short-Run Colour Process"; the "Colour Klischograph" by Rudolf Hell of Kiel, Germany; and articles on Protype, "Kemlecto Printing," "Collimo I—A New Precision Press," and other items by authorities in the field.

A section on illustrations of the year shows book illustrations, advertising, calendar and poster art, letterheads, etc., printed by various processes and on a variety of papers.

#### **Public Relations Edictionary**

By P. K. THOMAJAN (P. K. Thomajan, 544 Hackensack St., Carlstadt, N.J. \$1).

P. K. Thomajan's love of words (and for devising new combinations) is directed this time toward the philosophy behind the field of public relations. Such "truisms" as "Those who make vivid pictures find it easier to frame their viewers," "Rite makes might," "Greenpasteurize verdant

illusions," and "Some blaze trails . . . others glaze them" are among the many gems in this little booklet.

#### **Graphic Arts Procedures**

By R. RANDOLPH KARCH (THE INLAND PRINTER Book Department. \$4.85).

For students and apprentices in the

various fields of the graphic arts, this revised second edition should serve as a basic textbook. A comprehensive view of all the major printing processes with the latest in technological developments is given. Knowing type faces, making lay-



R. Randolph Karch

outs, understanding paper and bindery work, and choosing a graphic arts career are topics also covered. A glossary, index and large number of illustrations contribute to the clarity of the book.

#### Big-League Salesmanship

By BERT H. SCHLAIN (Parker Publishing Co., Englewood Cliffs, N.J. \$4.95).

What should be done and how to do it is simply told in this book on selling. Planning your work, building a prospect list, appealing to the emotions, turning objections into selling points, closing, and following up the sale are some of the selling problems covered. Many chapters, subheads, and an index further simplify use of this volume.

#### Handbook of Early Advertising Art

By CLARENCE P. HORNUNG (THE IN-LAND PRINTER Book Department. Typographical Volume and Pictorial Volume each \$10.35; \$18.85 two-volume set).

These are third enlarged editions of two books containing authentic type face specimens and historic pictures ranging from Benjamin Franklin's time to the turn of the 20th century. The specimens are mostly American. Decorative initials, alphabets, borders and other ornamental forms are in the typographical book. Typi-

cal symbols like pointing hands, eagles, horses, old-fashioned vehicles, portraits and other pictures are in the other book.

The contents of these books may be reproduced without permission, and are suggested as ideas and material for display advertising, illustrations, and production advertising. All cuts are line.

#### **Business Reports**

By CHESTER REED ANDERSON, ALTA GWINN SAUNDERS, and FRANCIS WIL-LIAM WEEKS (McGraw-Hill Book Co., Inc., 330 W. 42nd St., New York 36, \$6).

Techniques of investigation and presentation from the beginning of the job through planning, gathering information, organizing, and presenting the final report are described in this third edition, written by three professors from the University of Illinois. A basic plan that can be condensed for short reports or expanded for long ones is outlined. Logical thinking, statistical techniques, skillful use of English, and readability are some of the featured points.

#### **Ancient Sanskrit Scroll Restored**

An illuminated scroll handwritten in Sanskrit between 1650 and 1750 A.D. was purchased in Udaipur, India, by Joel Spitz, a Chicago businessman and book and manuscript collector. He turned the manuscript, the *Bhagavata Purana*, over to R. R. Donnelley & Sons, Chicago, to be restored and encased for viewing.

The hand bindery under the supervision of Harold Tribolet, manager, backed the 55-foot long scroll with dyed-to-match linen and encased it in a book with a glass window. The scroll can be rolled in either direction on a two-reel device with a tension-changing unit to prevent pull. The reel device was designed by Rudolph Mueller of the rotogravure department.

An illuminated manuscript from India telling about Shri Krishna, Hindu deity and destroyer of evil, has been mounted on rollers for easy viewing and encased in goatskin-covered mahagany by R. R. Donnelley & Sons, Chicago, hand bindery. Joel Spitz, Chicago book collector, bought scroll, which took three years to make



## LESSON OF MONTH FOR COMPOSITORS

## SPECIMEN REVIEW

By J. L. FRAZIER

• We find it impossible to decide what the designer of the cover reproduced below had in mind. As nearly as we can figure it out—to satisfy ourselves—he was "having fun" with three squares, and did the best he could to smother the title in type lest it would interfere with his juggling of said square elements.

Manifestly, he thought he was being modern, but if design is modern, it is of the pseudo-modern variety, long since discarded. Modern buildings are streamlined, efficient. Typography, too, must be efficient—but one can not say this design functions, what with designer giving last thought to the job to be done.

Novel Way to Develop Good Will

JOHNSTON PRINTING COMPANY of Dallas, Tex.—The fact that we've described your stand-up desk calendar is a good reason for doing so again, because the previous mention was years ago and you've used the same central copy idea and format ever since. Fortunately, Dallas is a big city with a sufficient number of top-flight business men to maintain the series so long. Too, THE INLAND PRINTER now has more readers, including, of course, many new ones who

growth and well-being stressed. On the obverse side of the full sheet, with die-cut extension on one end and slit in the other to permit folding and standing up, a detailed biographical sketch appears all to itself. Don't tell us this isn't a great idea, that the subjects don't like to see a color portrait of themselves and have their accomplishments chronicled-or that other local business men are not almost as interested. The letter-size circular accompanying the latest calendar possibly suggested the foregoing comment. Headed "Family Portrait," the circular is topped and featured by a large halftone illustration of your present front office staff, with, at the back on the wall, a framed portrait of the late Fred E. Johnston, company founder, who personally showed us through your plant away back in the early 1930's. We regarded him as kindly and friendly, also as having "a lot on the ball." He could talk advertising to advertising men and advertisers as few others could at the time when too few printers looked upon them-



design
for
tomorrow's
living

Were we to design this page—we are not parading our rearrangement (right) as any model—we would start from scratch. Here, we seek only to show how improvement may be brought about with the same decorative elements differently arranged, with type bigger as it demands being. In the rearrangement, too, one of the truly modern devices, the "flow line"—one which on occasions may be very effectively used—is evident at near the middle of the page, laterally. Big improvement, though, is that type and topic are crystal clear.

ought to know and use the idea. O, it has power! We won't repeat details of the whole item, however, what with the big idea. The back of the piece is devoted to a four-color process portrait of a local businessman; this portrait and cut line are on the left, top to bottom, of the section. At the right, under the heading, "First Citizen of Dallas," highlights about the man pictured are given, with emphasis upon his contribution to the city's



Power of reverse-color panels is demonstrated by business card of small Denver litho shop, the product of which—in style and quality—compares with that of larger plants with commensurate increased facilities. In gray and orange, effect of original is softer and much more pleasing than our reproduction suggests

selves as other than manufacturers. As a matter of fact, even now, the attitude to disregard all but production prevails more than it should.

#### Giant Letter, Stationery's Motif

NATIONAL PRINTING SERVICE of Chicago. Stationery for the Flax Co., in gray and black on white paper, is decidedly unusual and wields a heavy punch. An element common on all items is the tremendously big square-serifed cap "F" printed in gray ink in the upper left-hand corner in each instance with top and block serifs on left bleeding off the sheets. Completing the common feature, the word "Flax" in reverse color of the square plate printed in black fills the upper counter or opening within "F," "The" and "Co." overprinting the big gray "F" in black in line with "Flax" of the reversed square panel. We consider it a worthwhile idea others might adapt, espeItems submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail

cially if the key letter is square-sided on the left. The idea works out especially well on the invoice, statement, envelope, and package label, but is scarcely recognizable on the front of the folder announcing "big move," on which the key letter is presumed to show white against odd-shaped gray panels. Remember, we say "presumed." Now, and granting all the power and distinction the idea provides, we come face to face with the letterhead, and something to which we can not reconcile ourselves. On this piece the gray "F" is four and one-half inches wide and five inches high. It takes up more than half the width of the sheet and exactly half the height. With just two comparatively small lines of type near the top and at the right of the top-right serif of the mammoth "F," the odd and irregular and comparatively small open area left for typing letters is manifest. We can only assume that the typing is done over the lower part of the big, gray letter, and that possibly the



Label—original in red against yellow—used by Herbert W. Simpson, Evansville, Ind., printer with ultra-strong flair for glamor and power. Merit is not only possibly getting careful handling of packages, but in emphasizing importance of printing. Pages from folder at right also attest further to Simpson's great flair for punch

left-hand margin of the typed letters is determined by the left side of the big letter's upright member. It seems to us that there must be some way of applying the motif of the series of items on the letterhead where it would not be so obstreperous. The gray, blue and black printing on white is pleasing.

### Reliance on Type Pays

YELLOW BREECHES PRESS of Dillsburg, Pa.—Without benefit of unusual layout, for the most part, the work you do rates high-grade classification and exemplifies qualities essential for keeping the small, low-cost—figuratively, "every-day" forms—from being dull and drab. You do what another of this month's contributors was told he should

do. One facet of the advice is that you have a greater variety of uncommon but good styles of type than any other printer in the country, the bulk of whose business is in stationery, tickets, and such items. Skilled and discriminating as you are, you do not mix them in single jobs inharmoniously. Generally speaking, your work has a flavor of its own, mostly from featuring types not seen everywhere and all around. Another thing you do to circumvent anything commonplace is to use colored inks where most printers would, from habit, employ black, particularly in one-color printing. All recognize the value of color, but too few grasp the opportunity to introduce it in one-color printing. Deep brown, rather than black, on warm-toned papers like India, cream, and tints of brown improves the effect greatly and is sufficiently strong in tone to insure adequate clarity of small type. You employ a deep green-olive on white paper for a dramatic program folder, and on another, "A Murder Has Been Arranged," the most appropriate color, red. It is satisfactory because the type is not so small as to make the color's relatively weak tone a handicap. We would reproduce the letterhead for the Bantam Club, printed on white with a deep, dull blue, except for the fact that, considering the small size the illustration of the rooster would come, the cost of an outlined halftone seems terrific. Yours is a top-flight commercial plant. Thanks for your suggestion that we start a war against leaders (of the dot kind) and the samples of programs showing how these may be avoided effectively. Armed with them, we'll open hostilities soon.

Front (at right) and center spread (below) of smashing, beautifully arranged 8½x11-inch folder is by Herbert W. Simpson, Evansville, Ind. On the one copy we received, blue was color on outside and red on inside, while order was reversed on another. Unless a second mailing was made, and it was desired that one should look different, we see no important reason for the shift. Readers are urged to note the relationship of the rather general squaring up of lines and color panels with the block type consistently used for display



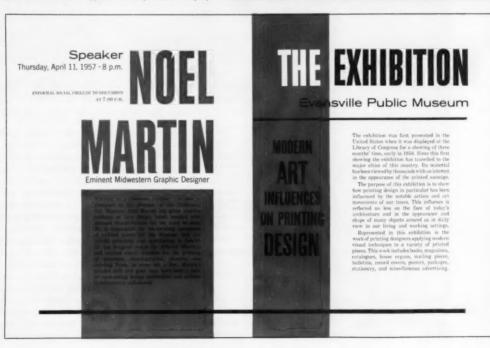
THE DRAKE PRESS

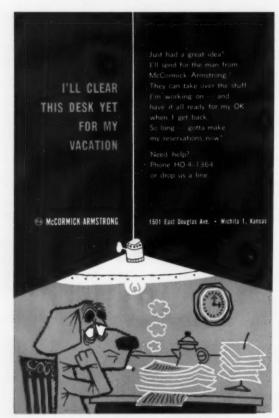
333 South Broad Street Philadelphia 7, Pa.

CONTENTS: MERCHANDISE THIS PARCEL MAY BE OPENED FOR

We repeat the bright, characterful modern label of a Philadelphia quality printer because, previously, its merits were minimized by great reduction and crowding by adjacent stronger display items

# MODERN ART INFLUENCES ON PRINTING EXHIBITION DISCUSSION DESIGN





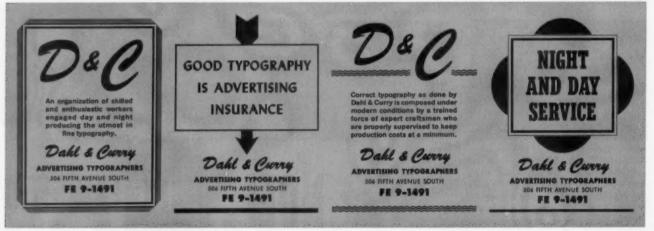
Closing shop and having all hands vacationing at once is a rapidly growing practice, but, to date and of many, we have seen no better or more interesting announcement than one from great Kansas plant

### **Making Small Ads Stand Out**

DAHL & CURRY, Minneapolis, Minnesota.-You are among our favorite typographers, and we vividly recall reproducing a series of your blotters over a period of months, for one reason, to keep a good thing going as long as possible. Soon after starting on an advertising job years ago, a very wise sales manager advised us against spending all our ideas at once, and urged holding some in stock for later use when others might not blossom so luxuriantly. The advice has never been forgotten. Others might take it, and in varied ways. Your work is sound, accomplished without waste of time and expenditures the result doesn't compensate for. A number of items in your latest package are in line for appearance in a different issue for the reason already given, especially where they'll fit best. It has long since been found difficult to get reviews and reproduced items covered in the same issue. Of the items to be shown in this or the next issue are four of your single-column two-inch newspaper ads which demonstrate ways of getting attention for very small displays sandwiched between many others on a big eight-column newspaper page. There's food for thought in these for many readers, who'd better watch. While the Jaffray Memorial on parchment-like paper is appropriately dignified, it is a beautiful composition, eminently suitable for framing. Items likely to last

### Features "Occasional" Types

ANDREW REID & COMPANY, Newcastle, England.-Your work has always interested us, and is well-remembered, even infrequently as it is seen. A reason for that is your penchant for and use of unusual types, commonly designated as "occasional." One example is the Profil, promoted and sampled on the first spread of your folder, "List of Type Faces," and used for top display on the cover of the booklet, "Inside Story," in the text of which features of your service are effectively given. We regret that there isn't greater use of the better of the so-called "occasional" types. Such, as the adjective aptly and correctly indicates, are not bread-and-butter styles to be used here, there, and everywhere, but there are times when they do a job no commonly-seen style could accomplish at all so well. With any large amount of business, such as the illustration of your plant indicates you have, such types can easily earn their keep, even in occasional use, and lift the general tone and interest of the work you print materially. The quality of character is involved. It has always seemed nonsensical to this writer that when Futura came upon the scene. quickly followed by myriad other sansserif styles, printers everywhere, but not without reason, did many things with such sans-serif types. The quality of distinction was quickly lost and



Short single column ads run in Minneapolis papers by Dahl & Curry, typographers, make the most of the space with clear, bold type and attention-arresting "stop-eye" layout



Our yellow is too weak a color on card of Boston typographer above, but use justifies purposeful change from dull, rather deep red of original, that even too light for the final, weak letterspaced line

many years should not be done with styles of type and modes of arrangement likely not to last. Of very special interest also are the bulletins of the Minneapolis Institute of Arts. The handling of text and illustrations and resulting distribution of white space is decidedly modern, but type display is properly not ostentatious. There's a note of antiquity within the modern arrangement to fit the old art and statues illustrated. This is accomplished through the use of the antique Clarendon type which, in comparatively small size and with wide areas of space around it, serves well for the headings inside. We can't help you but you can help others through us-so come again.

many tired of the sameness of printed things. Our only adverse criticism of your work concerns positioning of your round trademark on the cover of the booklet and the front of the folder. A dash or a cutoff rule are designed to separate divisions or unrelated parts of copy in type; even nonprinters are aware of the function. Illustrations and ornaments may function to the same end, and a trademark, too. The mark on the cover separates the words, "Inside" and "Story," when they are parts of one thing. Of course, in such big type and showing white paper, the words are rather united, but there's some confusion at best. Here, the mark would be more logical if used between

the two lines, "Story" and "Strawberry Pie No. 33." At the top of the design on the folder, the mark is not only given attention at the expense of the title below, but affects balance and variety in the design adversely. It was a serious mistake to have "Type" and "faces" in a single line, the former in a fat and decorative face, the latter in Campanile, or an equivalent, a condensed and severe style.

### Presswork Is First in Australia

F. T. WIMBLE & COMPANY of Sydney, Australia.-For years, from the very first of our association with THE INLAND PRINTER, we read with interest and profit your company magazine, Wimble's Reminder, the equivalent in size and content of a top-grade industry magazine. We confess to having thought typography-style-wise, that iswasn't keeping pace. All the time, though, we looked upon the presswork, with finer inks than most used, as representing the very best. Now, seeing our first copy in years, probably since World War II-your 90th anniversary issue,-we are struck with the sharp, black printing of halftones and type on the 81/2 x11-inch pages of the book which is half an inch thick. We find variety in the composition and layout of the pages of text, whereas before one of the two-column pages was the pattern for all. As for the article headings, they continue ultra-conservative for the most part and could be bigger and more varied with more up-to-date and flashier types. In contemplating the headings, we noted the superfine paper, much better in grade than usual in magazines of the size and type. Right here we'd like to remind others how, for a comparatively small increase, they can raise the quality of what they do all out of proportion. And the same, except more so, applies to the ink. Obviously, we can not do an extended review of merits. The cover is interesting, strong, and accomplished most simply. Along the left-hand side of the page, set in (to the right) a small space, the two-inch band of blue, bleeding off top and bottom, provides color and serves as foundation for design. Near the top, too near, there's a big ink blot, in screen on the band and solid blue at the right. The name, "Wimble's Reminder," in two big lines in black, is at the right of the band, the first letters striking over the right side of the blot. These lines, as already intimated, crowd the top of the page too closely, though in view of the weight of "90th Year" below, they don't suggest top-heaviness from the standpoint of balance—they just seem to be pushing off. Ad pages are strictly up to date and process-color halftones well printed.

### Letterhead Described Packs Punch

E. S. Peterson Company, Denver—The lot of specimens you've sent is second in the pile for current consideration which requires the adjective "powerful" to point out their salient quality. While writing a heading years ago, we coined a phrase which we consider has axiomatic and perennial qualities, specifically "Make it big and keep it simple," we must tread more softly when we point to something being too big than we do when the reverse is the case. Indeed, if promoting and selling are involved, the former is the lesser fault. Your matched stationery forms, the letterhead of the set

the MINITERIES

OFFSET-LITHOGRAPH DIVISION
TRI-ARTS LITHO

Custon of fine Trinting.

900 SUPERIOR AVENUE

CLEVELAND 14, ONIO

PROSPECT 1.7700

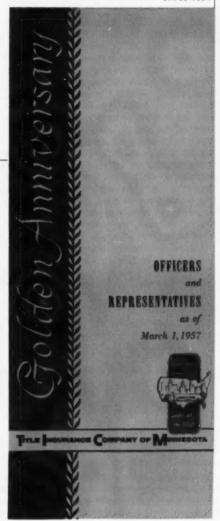


SINCE 185

For its powerful design, softened by color, much may be said favorable to above decidedly original letterhead. Dull yellow second color tempers weighty design. Small tower picture of landmark (trademark) bleeding off at right adds interest, is also an effective reminder. That and name panel at top are repeated on all forms, on which, too, the same second color is used

being reproduced on another page, are an excellent example of typographic power without design or arrangement being allowed to dominate the copy, which is the first consideration always. With the word "Typography" in heavy-weight condensed block caps spread across the top of the sheet, the nature of your business is impressively presented and yet, because the line is printed in yellow-the weakest of all colors in tonal strength-your name in much smaller type, overprinting, stands out impressively because it is in black. There is, of course, disharmony as to shape between the big condensed type of the line "typography" and the extended sans serif of your name, but the thin type is so much bigger than the fat, the divergence is not at all as noticeable as if the lines were more nearly the same size.

Where yellow shows at right, "gold" was used on original cover by Frank Kofron, the Minneapolis designer





Realizing the company is probably the world's largest producer of calendars, it is manifest the 11x8½-inch cover reproduced above, layout simulating standard calendar panel, is as significant as a cover can be. On original, background is lithographed a grayish brown, the big type is deep brown, and small type and rules deep green

Mention of some very good items of uncommonly big and bold elements, the latter saved from being objectionable by being printed in gray or from screened plates in black forms must be foregone. Here you reap the benefits of bigness without undue boldness. We are thinking of the 12x9-inch envelope in which your new type specimen book, called "Display Catalog," was mailed. Against gray (benday) bleeding off the left, top, and bottom, there is a 71/2-inch lowercase "e" in reverse, showing white paper; that's followed by "s" against yellow bleeding off the top and bottom. The two letters touch, leaving an irregular space in which your name and slogan appear reversed in black. A 2½-inch cap "P" of extended block-serif type, screened in the black plate to seem gray, strikes in part over the "s" of the yellow panel; the yellow functions as a band in the vertical center leading from the 's" panel to a reverse color panel in black along the right side in which the address

and telephone number appear-in extra-bold sans serif. The "P" is above this band and there's space for a postage stamp above and to the right. The addressing is done below the band. As a steady diet such overpowering design elements might cause esthetic indigestion, but something like this, especially if as well done, popping in on one now and then, has a stirring effect. The cover of the catalog isn't so easily condoned. The title, "Display Catalog-Linotype, Monotype, Ludlow," is literally buried by streaks or bands of varying tone extending out in all directions. Though the art technique is altogether different, it reminds us of work in the rule-bending era of the 80's and 90's, also of the supposed art lover standing before one of the painting masterpieces of all time and exclaiming, "My, what a lovely frame!" Single-line type specimens indicate you have a fine array of the best, and it is interesting and suggestive to note that you operate the photo modification, Filmotype.

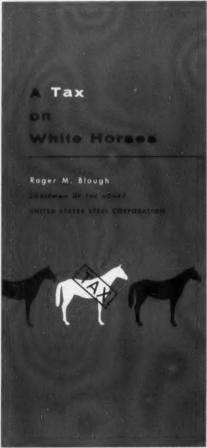
# in business, industry, and government

FIFTEENTH ANNUAL CONFERENCE AT PURDUE UNIVERSITY, SEPTEMBER 25, 26, AND 27, 1957

The basic idea of having the most important copy of gigantic size and in color, with secondary matter overprinted, may have a great deal of merit, but, in this case, except for the interest novelty arouses, we are caused to question. The secondary display isn't as clear as we like. It suggests trading vital clarity for novelty of effect

### New in Offset, Already Good

BROTHER PAUL LANDIS, Paterson, N.J.-Presumably the items you send are work by employed journeymen of the Don Bosco Technical School, not by pupils learning the craft, a second phase of your own work. We note measurable progress in all you do, and we are particularly impressed by the book, Saint Dominic Savio, most ambitious item in the latest lot received. This reminds us to mention what amounts to a worthwhile suggestion to all readers, specifically that you seem to have exercised intelligent care in the selection of types for the text of books. of which you are printing more and more. The Baskerville of this book is a round, clean-cut letter-design, of just about perfect "color." In the comparatively small size for the 41/4 x71/4 page we read it easily. Coming to the selection of a style, and even sizes. when the prime use is to be on books, con-



Powerful, dramatic representation of decidedly meaningful, oft-quoted saying from booklet cover of United States Steel Corp., demonstrating one potential of reverse color printing. The 4x8½-inch original is printed in black and a warm-toned olive gray on white

siderable study, comparison, and even research are warranted. As we recall, offset production is new with you. Turning through the hundred-odd pages, we note adequate "color" for comfortable reading and that the inking is uniform throughout. Considering that the work was done in sections on a small press, this is commendable, indeed. There's a flaw in the otherwise impressive, interesting, and attractive front cover design. Regardless of whether a design is a centered

arrangement - asymmetrical, that is - or otherwise, the weight on the left half should equal that on the right, at least approximately. If you'll study the design a moment critically, you'll see that there's a lot of it to the left of center and very little to the right; you'll sense an effect of bearing down on the left. Such a sensing is more distracting than one may think at first. Really, a design should hold the eye as a whole. The dull yellow band extending along the left could well be wider, thus moving the lettering, etc., to the right and reducing the margin there. Even then, you would find a difference in weight, left and right, but it would be minimized. In itself, the design is very attractive, well drawn, and the color comes as near to simulating gold as we can imagine. Uncial caps still reflect religious atmosphere; with the title in these caps and the byline in calligraphic writing, the "typography" is fine. We still don't like the first indented line of a paragraph at the bottom of a book page. With 30 to 40 lines on a page, the spacing out of one less line than normal on a particular page with paper would not be noticed. That costs money, but we'd spend it and feel we had our money's worth.

### Something New in Folders

LEFEBVRE PRINTING COMPANY, Chicago -We're confident that nine of ten who received it got at least something of a bang out of playing with your nine-section folder, "Let's solve your problem." It's a novelty of the kind we're always quick to pass on to all readers, hoping that some will benefit from the idea. Laid out flat, it's a sheet 27 inches long by five inches high or wide. We say sections rather than pages because only one side of the sheet is printed, and, in normal parlance, there would otherwise be 18 pages. The top section or leaf results from fold on right to left, second from one on left, and so on through the eight folds, so that when the top leaf is lifted and drawn to the left naturally by one's left hand the complete strip pops into view. Each 3x5 section bears one letter in bold sans serif in order to form your name. Full-height letters, the caps "L" and "F" and the lower-case "b," are fully five inches tall and the short letters are in proportion; all are aligned along the bottom edge of the sheet. For instance, all the tall letters except "b" bleed off all sides, that one off only top, left, and bottom. On four sections (1, 3, 4, and 7) the letters appear in the job's second color, dull orange, against white, gray benday in black form, orange, and gray again in order. First "e," "b," and final "e" are white stock, reverse color in black, orange, and black plates, respectively, while the "v" is black against white. On three sections, with black background, the small type matter is, of course, in reverse color, showing white, although the big letter "e" is orange. Each section carries good advertising about different printed products, and tiny sketches of rough layouts appear in orange within the big white letters, first "e" and then "b." The ninth or final section is effectively used for prominent display of your name, telephone number, and address. Writing this briefly has been rough going. We suggest, therefore, that interested readers make a rough layout to visualize the striking effect.

# TIME, NOW, TO REBUILD OR REPAIR

### Johnson-McKendrick Co., Inc.

INVESTMENT SECURITIES

Federal 2-8261 . BELL TELETYPE - MPLS. 45

EDWARD J. McKENDRICK, President EMIL J. JOHNSON, Vice Pres.-Trees, R. CAMPBELL, V. Pres. R. A. DONALDSON, Secretary

EDWARD J MCKENDRICK

EMIL J JOHNSON

R CAMPBELL

R. A. DONALDSON

JOHNSON-MCKENDRICK CO., INC.

Investment Securities

424 SYNDICATE BUILDING . B4 SOUTH SIRTH STREET . MINNEAPOLIS 2, MINN.

FEDERAL 2.8261

Faults of top letterhead and merits of resetting below it, by Hjalmar Erickson, Minneapolis, are both minimized by reduction to about half size. Crowding of lines of first-overbalanced on left-is worse with such unrelated types and some of lines much too widely letterspaced. Dignity and restraint of reset better fits business of finance



THE BOY SCOUTS ASSOCIATION NORTH OKANAGAN DISTRICT

VERNON, B.C.



THE Boy Scouts ASSOCIATION

· North Okanagan District VERNON, BRITISH COLUMBIA

H. D. Bartholomew, Vernon, B.C., Canada, was given first Scout heading in black only, as copy, and turned out the second, which, in green and yellow colors and informal Libra type, suggests outdoor life and scouting as much as the original suggests a prison cell. Roman caps, less extended than Copperplate, would improve the second

Geo. M. Fullmer METAL WORKING GUNSMITH

Specializing in Precision Chambers Life Member N.R.A. . Member B.S.A.

> OAKLAND I. CALIFORNIA KEllog 3-4193



es by F. E. Ellist. • Flists Graduated to .0001 to alignment with bare of rifle uing • No Stockwork • Bench Rest, and Varmit take proceduace over other work.

Geo. M. Fullmer

METAL WORKING GUNSMITH Specializing in Precision Chambers Life Member N.R.A. . Member B.S.A.

> OAKLAND I, CALIFORNIA KEllog 3-4193



Reamers by F. K. Ellieft • Pilots Graduated to AMDI Absolute alignment with here of rifle No Bluing • No Stockwork • Bench Rest, and Varmit Rifles take precedence ever other work

First Fullmer letterhead discloses two main errors of design. With group on the right so low and with nothing in upper-right corner as a pivot, so to speak-right where big newspapers locate leading front-page storythe design complete is bottom-heavy. Trying for slantwise alignment of three-line main group on left, spacing between words of name is inordinately wide. In rearrangement at bottom, note how a little shifting about helps a lot-in the better spacing of the main line and the decidedly improved outline of the group which it tops

# THE PRESSROOM

By George M. Halpern

Questions will be answered by mail if accompanied by a stamped envelope.

Answers will be kept confidential upon request.

# Proper Press Cleaning Leads to Better Production

- · Clean presses improve efficiency, build profits and cut costs
- Recommended materials and supplies for correct care are listed
- How to build your own cleanup kit for more efficient press care

Supervisors of pressrooms and administrators of printing plants are generally under the assumption that cleaning the press should be done whenever time permits. This is a mistaken notion. Unfortunately, the constant demand to keep the presses running does not allow for time out for cleaning. Cleaning the press is regarded as an unimportant operation which could always be put off until the pressman has nothing else to do. This is false economy and foolhardy.

Failure to allow for proper press cleaning leads to an infinite number of costly production problems, press breakdowns, and lost man-hours. A continual build-up of grit and dirt can result in clogged hoses and air lines, fouled transfer table and gripper bar suction holes, jammed and bent fountain keys, poorly operating sheet pickups, etc. Where conditions such as these exist, the chances are good that many others also are prevalent or are in the process of developing.

The harried pressman who has a strict production schedule to meet can take time out to rectify only the immediate cause of any individual problem. He seldom has the time to do a thorough overhauling and cleaning of all the units concerned with a particular segment of the press.

### Dirt Is Enemy of Quality

The writer has witnessed pressmen attempting to correct improperly functioning side guides during a critical register job reach for an oil can and shoot the fluid into the side guide channels. This, they believed, would loosen the dirt or grit and permit the smooth operation of the pull-guide. They guessed wrongly. They failed to realize that the only way in which they could remove dirt in the channels was to actually open the channels to inspection. The oil served only to solidify the dirt particles.

Dirt is an insidious enemy of quality production. When done *properly*, and *consistently*, the cleaning of almost any of the functioning parts of the press takes only a matter of minutes. To accomplish this, however, it is advisable to set up a press cleaning schedule which would list those tasks that must be performed daily, weekly, semimonthly, etc.

The cleaning of parts which are common to most presses will be discussed in this article. For those special parts which are peculiar to particular types of presses, the manufacturers' instruction booklet should be consulted.

Recommended procedure calls for each press to be thoroughly cleaned at least once in every 24-hour period. Such cleaning should generally take place when an order is completed and prior to the start of a new job. However, if a job is on the press for a prolonged period of time, the press must still be cleaned at least once deally.

Prior to beginning the daily cleaning, it is suggested that (1) no form be on the press, (2) the fountain be devoid of ink, (3) form and ductor rollers be removed from the press, (4) no finished job be in the delivery, (5) no new stock be in the

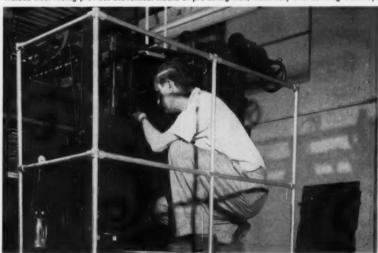
feeder, and (6) the old packing be left in place until cleaning has been done. In cases where it is inadvisable to remove the form, take ink out of the fountain, or disturb the packing, the ink fountain and form should be covered with a stiff stock, such as bristol index or other card material, in order to prevent dirt from falling on these vital work areas. The covering stock should be stiff enough to allow removal of the dirt without it rolling off the sheet. ALWAYS SHUT OFF PRESS POWER BEFORE CLEANING.

### Cleaning Kit Easy to Build

An efficient method of preparing for the cleanup process is to have the materials and cleaning agents located near the press. More time is lost by pressmen hunting for supplies than it actually takes to clean the press.

A good method is to build a cleaning kit. This kit consists of a rectangular plywood box with a handle. The box is lined with aluminum or galvanized metal to prevent cleaning agents from dripping. This is also a safety device since most cleaning agents are highly flammable. The box is divided into compartments so that the rags are separated from the cleaning agents. Various types of cleaning brushes are kept in another compartment.

Welded steel tubing provides economical means of protecting men, machinery and defining walkways



A cleaning kit of this kind can be used for more than one press, is easily transportable, and is always available for immediate use.

In selecting cleaning preparations for use on the press, care must be taken to see that the correct cleaner is applied. For cleaning painted press surfaces a volatile cleaner may be used. Ink solvent, a paint remover, should not be used to clean any of the painted parts of a press.

### Solvents Are Flammable

The volatile solvents used are flammable and must be employed with caution. For this reason, it has been recommended that all power be shut off. These solvents should be kept away from open flames and direct contact with electrical switches. Presses equipped with gas-operated devices should be checked to be absolutely certain that these elements are not operating. These solvents should always be kept in safety cans.

The cleaning solvents used should remove all ink, dirt and oil from the press. They should evaporate completely, leaving no film of any kind to dirty the job or interfere with the normal functioning of the parts. The solvents should not in any way affect the metal parts by pitting or corrosion and must not subject them

to oxidation.

Some of the more commonly used cleaning solvents are aviation gasoline, kerosene, carbon tetrachloride, benzol, benzine, trisodium phosphate, and mixtures of these sold commercially or developed by individual shops.

Aviation gasoline, an expensive cleaning solvent, gives highly satisfactory results. It is very flammable, but generally cleanses completely. For the sake of economy, it is often replaced by cheaper grades of gasoline. These do a less effective cleaning job, but are less flammable.

Benzine is not as effective as gasoline. because it is not commercially sold as a pure substance. In practical use it is cut even further by the addition of a little oil which slows down the evaporation rate and leaves a desired protective film. A light oil, such as No. 15 or No. 20 grade, which is easily obtainable from regular service stations, is generally used for this purpose.

### Benzol Is Good Cleaner

The lower grades of benzine have a characteristic and objectionable odor. Pure water-white benzol, the finest quality, is an extremely good cleaning solvent, however. In its pure form, benzol is an even better solvent than aviation gasoline. Its use is recommended in cases where the aviation gasoline fails to remove hardened ink and dirt. In comparison to the cheaper grades of benzine, pure benzol has a pleasing odor.

Kerosene is not a powerful solvent, but is useful where it is desirable to leave an oil film. It has a high enough flash point (150° F) to make it fairly safe for ordinary cleaning use. Kerosene has no objectionable odor.

The above solvents are usually not harmful or irritating to the skin. They can be applied without the use of gloves.

Carbon tetrachloride is a less efficient cleaner than gasoline. However, it is nonflammable, and is thus recommended where fire hazards exist. It is particularly effective for cleaning oils and greases. Since it does not contain an oil base, persons sensitive to its drying action should wear gloves.

Trisodium phosphate is used to remove oil, rust, or dark stains which collect on the natural finish of metal press parts. It is generally used in a 15 per cent solution which is toxic. Rubber gloves should be worn when handling this solution. Metal parts which have been cleaned with this solution should be oiled after cleaning to

Press pans, located beneath the presses to catch oil and grease drippings, may be cleaned with any of the volatile solvents such as benzine, gasoline, kerosene, commercial press wash-up solutions, or ink solvents. They may even be cleaned with

ordinary soap and water, but this is not effective against heavy dirt and crustation. The pan should be thoroughly dried with a soft clean cloth after it has been cleaned. It should be the last item of the daily cleanup since it will catch all fallen dirt, oil, or grit.

### Suitable Cleaning Cloths

Rags used for cleaning the press and its parts should be free from snaps, buttons, hooks, and other attachments which could scratch or mar metal surfaces. They should also be lint-free and closely woven, so that when used for rubbing surfaces they will not shred. It is advisable to use washed rags, although laundered press wipes are readily available. The most suitable material for cleaning cloths is

There are many firms, which for economy measures, make it a practice to buy bales of unassorted washed rags. This means that the pressman has to go through a pile of rags to find those most suitable. Unassorted rags contain material of silk, wool, satin, and have other synthetic fibers. Some of these have hardsurfaced finishes and have poor absorb-

(Turn to page 78)

# Special Platform Trucks Cut Time **In Changing Rotary Press Plates**

One of the problems that faced the men operating the large rotary presses at the Racine plant of Western Printing &

Press plates hauled by specially designed carts save time and handling by rotary press crews. Punching device used in checking register of each page of a signature as it comes off press



Lithographing Co. was the changing of press plates at the end of each run. A complete change of the 32 plates on a press required two hours and the services of five men. The former method was to have the men carry the 47-pound plates one at a time from the plateroom to the press.

But now, through the use of four special platform trucks, the down time has been cut to 30 minutes and no carrying is necessary. Each of the trucks, designed by assistant foreman Ed Scheller, can hold eight plates with safety. Each plate has a special position on the trucks to correspond to its position on the press, further facilitating handling.

Another work simplification idea was devised by Bill Ganzel of the rotary press department. Before the new idea, the method of checking register marks on each page of a signature was to measure to the center of the signature with a steel rule and to punch a pin hole at the point. The process took time and wasn't perfectly accurate since the holes could be hand punched at an angle.

Now, an inexpensive and adjustable gadget is used. A signature is merely slid against a stop and a pin hole maker is pushed through the paper.

It's as simple as that. In fact, most work simplification ideas seem simple-after someone thinks them up.

ency. Others may react in a detrimental fashion with the solvents being used in cleaning. Still others may stain so deeply as to make recleaning very difficult. It pays in the long run to purchase sorted washed cotton rags, or to rent press wipes. Consistent performance without trial and error is real economy.

Rags used with volatile cleaning fluids should be kept in covered containers when not in use. They should never be stored, even when covered, near sources of heat.

Brushes for cleaning presses and parts are as varied as the parts they are used for. The cleaning kit should contain several types. A stiff bristle scrub brush is needed to remove the dried and hardened ink from parts of the press on which the solvent has been ineffective. This brush should be made from strong vegetable fibers. The fibers should not snap or break when pressure is applied and should not pull out of the brush frame when saturated with the solvent.

Vegetable fibers are best for this type of work since they do not have an affinity for ink. Animal and nylon fibers have a high degree of ink affinity and such brushes would tend to pick up ink from the areas being cleaned and transfer it to other areas.

At least two soft camel's-hair brushes are needed. One should be two or three inches wide. This is for cleaning large areas of the press which have received deposits of paper lint, no-offset spray powder, and normal pressroom grit. Employing a rag to do this job usually takes longer, because the rag fibers hold the dirt and redeposit these particles on the press. Then there is always the problem of shaking out the rag. With the brush, the dirt is swept onto a piece of paper or onto the pressroom floor.

The second camel's-hair brush should be approximately one-half inch in width. This brush will be used for getting into small crevices, channels, seams, etc. Camel's-hair brushes are not affected by the waste oil or volatile cleaners.

Brushing the dirt and grit from the press is the first cleaning operation after the removal of the rollers, the form, and ink from the fountain. This is done so that the loose dirt does not fall on the rollers, the form, or in the fountain.

All brushes should be carefully cleaned after use with the proper solvent and allowed to dry.

Under no circumstances should any abrasive materials such as steel wool, pumice powders, or sand paper be used to remove hardened ink or dirt from the press parts. These will only mar the metal surfaces, expose the metal to corrosion, and may even damage them enough to impair their proper function. Use of the proper solvents, cleaning cloths, and brushes, plus a daily press cleaning, will keep the press in smooth-running order and will avoid long and costly cleanups.

# The Letterhead As a Business Tool

Adapted from an article in The York Trade Compositor

Fourth prize winner in *The Inland Printer's* recent contest for matched letterhead and envelope was Walter P. Abbott of Atlanta. Fifth prize went to Les Gibson, St. Louis. First honorable mention (6) was awarded to Thomas Crowder, Paterson, N.J. Other honorable mention winners will be shown in later issues. For names of first, second, third prize winners, see pages 66-67, August IP

This is a plea for extroverted letterheads; letterheads that are oriented toward the recipient. Too many letterheads seem to be designd to please the sender. They're introverted, interested only in their own affairs. But an extroverted letterhead that tells the recipient what he wants to know becomes a dynamic business tool, part of the "outgoing" mail, a member in good standing of your working force.

List your products, by all means. Illustrate them if you can do so in an attractive frieze. Let the reader know what else you make and he may some day decide to consolidate his buying.

Going a step further, we recommend that a letterhead be a flexible business tool. It should vary in keeping with your firm's development. Your customers hardly see enough of your letterhead to have the design graven on their memory. They prefer up-to-date information to an obstinately obsolete layout which happens to have charmed the founder of your firm way back when Buchanan was President.

So, when you have a special promotion coming up on a new product, design a special letterhead for it. Integrate the design with that of the other pieces in the program. Make the letterhead part of the "package" and make it work hard for you.

Another method to achieve flexibility is to take the standard letterhead and imprint it with a special message. An insurance company, for instance, adding fire insurance to its regular line of casualty insurance can imprint a red fire engine with an appropriate slogan on its letterhead and quickly bring the good news to all its agents and policyholders merely by conducting its day-to-day correspondence.

In general, what information should a good customer-oriented letterhead contain? It should tell, at a glance, your name, address, telephone number and, especially, business. For example: "Jones & Smith" is uninformative. Better to say "Jones & Smith Pumps" and make sure the reader knows who you are.

But your business need not be stated as boldly as that. It can be suggested by the over-all style of the letterhead or by illustration. For example, if your business is women's dresses, you can inform the readers, and avoid obsolescence through style changes, by giving a high-fashion look to the letterhead instead of picturing the product.

This topic is covered more fully in two publications that are available. The "Mead Letter Evaluator" and "Sales Letter Portfolio" both contain a wealth of suggestions and "how to" advice that will be wonderfully useful to anyone taking a second look at his current letterhead.

Keats once said: "Heard melodies are sweet, but those unheard are sweeter." Don't forget that your letterhead sings an unheard melody over and above all the melodies you consciously include in it. Your prestige, good will, reputation for businesslike methods, and a dozen other intangibles depend to some extent on the impression made by your letterhead. So see to it that your letterhead makes you look good in the reader's eyes. Put it on a good bond. And study the general impression, listening the while to that unheard melody. It's not what you think, but what the recipient thinks that turns your letterhead into a successful business tool.

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Specializing in Distinctive Offset and Letterpress Printing



# THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.

Answers will be kept confidential upon request.

# Technical Developments Will Affect Small Printer

- Photocomposition and typesetting machines are constantly changing
- Future high-speed operations require forethought and planning
- How to adapt production procedures to current technological trends

At a recent meeting a group of printers listened with much interest to a discussion of new developments in various areas of the graphic arts industry. At the conclusion of the prepared talks on such topics as composition, presswork, photoengraving, lithography, and electronics, the speakers formed a panel to answer questions from the audience.

Most of the queries indicated that printers are very much concerned about the effects of modern technological changes in printing procedures. This attitude is not limited to the particular group mentioned here, but is common to all printers.

The doubts about the future, as expressed by this and other groups of printers throughout the country, are not so much an expression of concern about new equipment and techniques, but about their effect upon the small printer and his approach to survival in a growing economy.

Scarcely a month passes without an announcement of a new piece of equipment which will render obsolete existing machinery, be it a composing machine or a printing press. Not only is the acceptance of new equipment a problem, but the printer is also faced with new techniques of plant operation in production, cost accounting, and other management methods.

Even in the procurement of personnel the smaller plant finds itself outbid by the large organization. The bright young men are attracted by the pull of enlarged opportunity and higher salaries.

### Large Firms Conduct Research

There is no doubt that much of the research now being done will more directly benefit the large firms. Since they are now footing the bill for the time and effort put into research, it is natural that developments and techniques will first meet their needs, even though statistically these larger plants represent less than five per cent of the printing industry.

However, there is no need for the small plant owner to become discouraged, provided he remains aware of technological and economic trends and adapts them to his own specific requirements.

In the composing room much emphasis is placed upon the possible inroads to be made by photographic composition, with the apparent threat that hot metal composition is on its last legs. In the immediate postwar period, photocomposition took the form of adaptations of existing typesetting machines, such as the Fotosetter, ATF Hadego, and Monophoto. At present interest centers upon electronically-operated equipment with typewriter keyboards, such as the Photon and Linofilm and the forthcoming phototypesetter being developed by the American Type Founders Co.

The inherent advantages of electronic over mechanical devices have opened up new possibilities of high-speed operation which have further projected the thinking of research people into such devices as the RCA cathode-ray tube, the Eastman Kodak Datascope, and similar systems that are capable of speeds up to 15,000 characters per second and more. The practical application of these machines is still too far in the future to interfere with present-day procedures, but it is important to remember that they are "in the works."

The small printer, therefore, who may have worked many years to acquire his Linotype or Intertype machine may be appalled at the prospect of competition from electronic photographic composition. It is not time to throw in the sponge without a little forethought and even more stocktaking.

It may be an oversimplification to state that a Photon machine, which costs approximately \$50,000 to purchase or about \$700 a month to rent, would be uneconomical in the composition of a business card, but it is nonetheless true. This in turn does not mean that the small plant which does produce such an item has nothing to fear from the competition of electronic composition.

The problem requires solid, informed thinking on the part of the individual printer. Should he close his eyes to prog-

Members of the Syracuse Club of Printing House Craftsmen (from left to right) Raymond Mareth, Tom Terrano, Bob Glassing and Tom Corcoran examine a proof press during a recent tour the club made to see the facilities of the printing department of Rochester Institute of Technology, Rochester, N.Y.



ress, he will eventually go out of business or at least find the going tough.

A number of steps may be taken to assure profitable operation. First, the printer must make it his business to keep up in his technical knowledge. This can be done quite easily, by a number of well-marked paths.

Access to current developments is fairly simple if he follows the trade press, attends trade association meetings and Craftsmen's club sessions, and discusses new procedures with his suppliers of ink, paper, machinery, etc. There is no dearth of competently prepared material, but the printer must make the effort to obtain it.

Second, the printer must be aware of the need to modernize his plant equipment and operating procedures. This of course involves several other matters in which the smaller plant is notoriously deficient: that is, the owner must have a concrete understanding of costs, and a complete record of the disbursement of his income. He must keep accurate accounts in order to establish his own hour costs and to know precisely when a job may represent a loss or a profit.

Standardized procedures of production, adaptable to his own conditions, are also necessary. This item appears to stymie most operators of small and medium-sized plants, as it is the rare shop that uses any kind of system other than rule of thumb. This is the situation even after years of prodding by trade associations and countless articles in trade publications.

### Age of Specialization Here

Since we are in the age of specialization, it may be that the small plant owner should examine his operating philosophy and cast out the areas in which he finds he cannot compete. It is increasingly difficult to match the efficiency of the specialist, whether it be in composition, presswork, or binding. Certainly the job printer should analyze his operating costs in each of these specialties in order to determine which is the most profitable for him.

If machinery is idle part of the time, it is not carrying the load. It should therefore be discarded to provide room for more equipment in the areas which are working to capacity. For example, when accurate records are kept, it might be discovered that the Ludlow machine in a composing room is earning more money than a keyboard machine, or vice versa. When this becomes apparent, the printer may then decide to look for more work for the equipment earning the best profit margin, and may eventually become a specialist.

Most small printers get along without a formal sales program. The disadvantage here is that contacts may be lost because the owner-representative is too busy with work in hand to keep an account active. When he does find the time, his lack of training in modern sales technique keeps



The new Superior Typesetting building, Toledo, Ohio, was made from three old structures through rebuilding and rehabilitating. Red brick and light-directing glass block have been used in modernizing the plant which contains 12,000 square feet and is used for all production, offices, storage, sales

him from making the most of his opportunity. Certainly without a constructive attitude toward sales, the printer will never know when he can substitute one of the photographic devices for standard equipment, and at what point he can begin to capitalize on his investment.

A last and most important factor in the ability of the small printer to keep up with trends is his faith in the industry itself and his own part of it. The printing industry is on the move today and the plant owner must adapt himself to its needs. If he can't keep up with the rapid changes, he will undoubtedly have to move aside. Only by interested understanding and the desire to advance with each technological change can the industry remain even closely related to its past history as a craft.

Should the printer refuse these responsibilities, then the specialist—without such roots—will take over and suit the industry to his own requirements.

### New Type Specimen Book Issued By Allied Typographers, Inc.

A new type specimen book has been produced by Allied Typographers, Inc., 636 11th Ave., New York 19. It contains complete alphabets of every type face available from the company with a showing of all sizes, solid and leaded, and character count of every machine type face in combination. Intertype, Linotype and Ludlow are included with hand faces cast by American and European founders.

The company is equipped to set foreign languages and to supply reproduction proofs and individual specimen sheets. Initials, accents, and borders are also included in this 127-page spiral-bound book.

### Large Size Century Schoolbook

New Giant Caster matrices of Century Schoolbook and of Century Schoolbook Italic in 42- and 48-point sizes have been made available by Lanston Monotype Co., division of Lanston Industries, Inc., 24th and Locust Sts., Philadelphia 1.

### **Centering Heads Correctly**

In setting headings for tabular matter for the first time, Ludlow operators usually have difficulty in centering headings correctly on the first attempt.

The following two methods have been devised for setting such headings, with the result that a compositor could set and cast headings and confidently expect exact positioning from the first line.

For the purpose of illustration, a simple table is assumed where the boxes run as follows: five picas, six picas, three picas, two picas, and two and one-half picas. Width of the heading plus five column rules of six points each give a total width of 24 picas.

The first method consists of resetting the stick for each column width. Thus, the stick is set for five picas and the word or words set and centered. The mats are taken out of the stick and placed aside with a 6point space to represent column rule.

Each of the following column headings are then set in turn, resetting the stick width for each column until the full 24 picas of the table are completed.

Method two involves only one setting of the composing stick. The stick is set to the full table width of 24 picas. Space blocks in groups equal to each column, separated by 6-point spaces to represent column rules, are used to fill the line.

In setting, the first block of spaces is lifted out—in this case, five picas. The 6-point space and the remaining space blocks are left in the stick. After setting, centering, and justifying the mats, the same procedure of lifting out space blocks is followed for each column heading.

Should the tabular headings require two lines, it is well worth while to follow the same method.

### ATF to Distribute Nelson Saws

Nelson Cost Cutter saws will be distributed nationally by American Type Founders Co., Inc., according to a joint announcement by ATF and the Pate Co., Chicago, manufacturers of saw trimmers.

# WHAT'S NEW?

# IN EQUIPMENT AND SUPPLIES

### Miehle 25 Job Offset Press in 19x25 Size

The Miehle Printing Press and Manufacturing Co., a division of Miehle-Goss-Dexter, Inc., announced its new Miehle 25 offset press late last month. According to the company announcement, the new machine has been designed for the job offset field.

The new press will handle a maximum sheet of 19x25 inches, making it suitable for running 6x9 and 9x12 multiples as well as conventional  $8\frac{1}{2}$ x11 sizes.

First information on the new press was released to the graphic arts public Oct. 14-18 at the annual convention of Printing Industry of America, Inc., at the Morrison Hotel in Chicago.

Miehle established the 19x25 size after a study of the field and trends of machinery sales. Earlier, a slightly smaller size had been field tested, but a study of offset press sales indicated that printers and lithographers desire to handle 8½x11 bleed jobs without taxing press limitations. This was the primary reason why Miehle decided to increase the press size for the new Miehle 25.

Features of the new job offset press include an inking mechanism which the company claims is "superb," automatic lubrication, quick changeover by means of a speed plate clamp, and Miehle's patented "true rolling" impression.

For information: Michle Printing Press and Manufacturing Co., 14th and S. Damen Ave., Chicago 8.

### Magenta Contact Screens

Kodak magenta contact screens for photoengraving are now available in 85 and 100 rulings, according to Eastman Kodak Co.

The new rulings will be supplied in the same sizes—8x10 through 24x24 as the 65, 120 and 133 rulings of magenta contact screens now available.

For information: Graphic Reproduction Sales Division, Eastman Kodak Co., Rochester 4, N.Y.

### Super-Gel Ink Vehicle

A new laboratory tested ink vehicle called "Super-Gel" has recently been introduced by Lawter Chemicals for use in lithographic and letterpress printing. The manufacturer claims successful results in multicolor high speed runs.

According to Lawter, balanced formulation with sharp dot structure and high water resistance is achieved. Super-Gel has been tested under hot weather conditions and shows uniform viscosity with good qualities of trapping and binding.

For information: Lawter Chemicals Inc., 3550 W. Touhy Ave., Chicago 45.



Tally-Tab predetermines count from 1 to 1,000

### **Predetermined Counter**

A predetermined counter designed to operate at speeds up to 350 per minute has been recently introduced by the Miller Lauffer Printing Equipment Corp.

Featuring available selections of any count from 1 to 1,000, the "Tally-Tab 1,000" also employs an automatic recycling device when the predetermined count is reached. According to the manufacturer, the counter has a life of over 100-million operations.

The "Tally-Tab" is also available in a gross counter with selections in steps of 12. All units are supplied for 115 volts or 230 volts ac, 60 cycle operation. Other frequencies or voltages are available.

For information: Miller Lauffer Printing Equipment Corp., 280 Lafayette, New York 12.

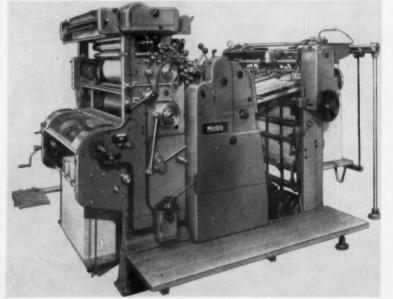
### "Gold-Tone" Flexographic Inks

A line of flexographic inks that produce metallic effects on moistureproof cellophane has been developed by Bensing Bros. and Deeney. Called "Gold-Tone," they are claimed by the producer to offer the beauty of regular gold bronze ink.

Designed for reverse printing, Gold-Tone may be handled like any other alcohol-type flexographic ink. According to the manufacturer, the ink prints as easily as red, blue, or other conventional colors. Supplied in ready-to-use form, Gold-Tone is available in a range of colors from pale gold to deep copper shades.

For information: Bensing Bros. and Deeney, 3301 Hunting Park Ave., Philadelphia 29, Pa.

Miehle 25 offset press features "true rolling" impression and handles maximum sheet of 19x25 inches



# YOU'RE LOOKING AT NEW WHITE MOBILE TAG! It has the toughness, the exceptional bending

It has the toughness, the exceptional bending and folding qualities, the uniform and highly printable surface that have made Mobile Tag so popular. Now, new sparkling White Mobile Tag pays you an extra dividend with this bright whiteness that flatters the printed word and brings your customers back for more.

HOLLINGSWORTH & WHITNEY DIVISION
Scott Paper Company



Printed Offset on Mobile Tag, White, 24 x 36 — 200/M



# HOLLINGSWORTH & WHITNEY DIVISION Scott Paper Company

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CALIFORNIA	LOS ANGELES	Kirk Paper Co.	<b>NEW JERSEY</b>	NEWARK TRENTON	Central Paper Co. Central Paper Co.
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	NEW HAVEN	Rourke-Eno Paper Co., Inc.		NEW YORK	M. M. Elish & Co.
				NEW YORK	Olympic Paper Co., Inc.
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	MIANII	Southern Paper Co.		ROCHESTER	Schlosser Paper Corp. Fine Papers, Inc.
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	CHICAGO	Empire Paper Co.		CHARLOTTE	Virginia Paper Co., Inc.
	CHICAGO	Hobart Paper Co.		HIGH POINT	Henley Paper Co.
	CHICAGO	McIntosh Paper Co.		RALEIGH	Epec-Fitzgerald Paper Co.
	CHICAGO	Parker, Schmidt & Tucker Paper Co.	ОНЮ	CINCINNATI	The Chatfield Paper Corp.
	CHICAGO	James White Paper Co.	omo	CINCINNATI	The Johnston Paper Co.
	ROCK ISLAND	C. J. Duffey Paper Co.		CINCINNATI	Merchants Paper Co.
				CLEVELAND	The Union Paper & Twins Co.
INDIANA	FT. WAYNE	The Millcraft Paper Co.		COLUMBUS	Scioto Paper Co. Hull Paper Co.
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IOWA	DES MOINES DES MOINES	Bermingham & Prosser Co. Western Newspaper Union	OREGON	PORTLAND	Carter, Rice & Co. of Oregon
			PENNSYLVANIA	PHILADELPHIA	W. B. Killhour & Sons, Inc.
KANSAS	WICHITA	Southwest Paper Co.		PHILADELPHIA	Schwartz & Co.
	WICHITA	Wertgame Paper Co.		PHILADELPHIA PITTSBURGH	Whiting-Patterson Co., Inc. Chatfield & Woods Co.
N. C. S.	10/110/11/15	F. C. L. 18		PITISBURGH	Chainsid & Woods Co.
KENTUCKY	LOUISVILLE	The Rowland Paper Co. Southeastern Paper Co.	RHODE ISLAND	PROVIDENCE	Narraganeett Paper Co.
			KHODE ISLAND	PHOVIDENCE	rearragament Faper Co.
LOUISIANA	NEW ORLEANS	Alco Paper Co.	SOUTH CAROLINA	COLUMBIA	Epec-Fitzgerald Paper Co.
MAINE	PORTLAND	C. M. Rice Paper Co.	TENNESSEE	MEMPHIS	Louisville Paper & Mfg. Co., Inc.
				NASHVILLE NASHVILLE	Bond-Sanders Paper Co. Dillard Paper Co.
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	BALTIMORE BALTIMORE	The Mudge Paper Co. O. F. H. Warner & Co., Inc.	TEXAS	FORT WORTH	Western Paper Co.
	BALTIMONE	O. F. Fi. Waller & Ooi, Inc.		HOUSTON	Benson Paper Co.
MASSACHUSETTS	BOSTON	Andrews Paper Co.		LUBBOCK	Western Paper Co.
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	SPRINGFIELD	Rourke-Eno Paper Co., Inc.		ONE! ENICE OIL!	DIAMIT W GOS
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MICHIGAN	DETROIT	Chope-Stevens Paper Co.		RICHMOND	Virginia Paper Co., Inc.
	DETROIT	The Union Paper & Twine Co.	WASHINGTON	SEATTLE	Paper Sales Corp.
	LANSING	The Dudley Paper Co.			
MINNESOTA	MINNEAPOLIS	Butler Paper Co.	WASHINGTON, D. C.		Barton, Duer & Koch Paper Co.
	MINNEAPOLIS	C. J. Duffey Paper Co.			Stanford Paper Co. Virginia Paper Co.
	MINNEAPOLIS MINNEAPOLIS	Minnesota Paper & Cordage Co. The Paper Supply Co., Inc.			gmm r aper our
	ST. PAUL	Anchor Paper Co.	WISCONSIN	APPLETON	Woelz Brothers, Inc.
				GREEN BAY	Steen-Macek Paper Co. Sensenbrenner Paper Co.
MISSISSIPPI	JACKSON	Townsend Paper Co.		MILWAUKEE	Wisconsin Paper & Products
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MISSOURI	KANSAS CITY	Wortgame Paper Co.			
	SPRINGFIELD ST. LOUIS	Wertgame Paper Co. Beacon Paper Co.		EXPORT ONL	Y
	ST. LOUIS	Bermingham & Proseer Co.	MARKET STATEM		
	ST. LOUIS	Tobey Fine Papers, Inc.	NEW YORK	NEW YORK NEW YORK	Moller & Rothe, Inc.
				NEW TORK	Fred C. Strype, Inc.

## Balemaster Scrap Handler Can Operate Continuously

An automatic, multistage scrap paper handling and baling system has been introduced by the Balemaster Division of East Chicago Machine Tool Corp. It is designed to reduce scrap collection costs, improve plant housekeeping and increase baled scrap's market value for the plant which has a costly disposal problem.

This system, called the Cyclomatic, combines both pneumatic and hydraulic principles into a continuous operation for scrap handling and baling.

The Cyclomatic consists of a series of pneumatic ducts hung from the ceiling or roof which are connected to down ducts at all points of scrap accumulation within a plant. Suction boots are attached to the machine or the floor, and in this manner scrap is moved from the work area.

Heavy scrap such as boxes and packing paper are disposed of by the installation of a conveyor and hogger. The conveyor crushes scrap and feeds it to the hogger where it is chopped and torn into small pieces and moved to the automatic baler. Bales formed are 26x32 inches or any length up to 72 inches.

For information: Balemaster Division, East Chicago Machine Tool Corp., 4801 Railroad Ave., East Chicago, Ind.

### Presensitized Offset Plate

The Alkote plate, an aluminum presensitized offset plate, has been added by Polychrome Corp. to its Dualkote plate line. The new plate is available in all sizes up to standard #2066 presses, and is photosensitive on both sides of a 0.045 aluminum base.

A free processing kit will be included with each package of the new Alkote plates for a limited time as an introductory offer.

For information: Polychrome Corp., 2 Ashburton Ave., Yonkers, N.Y.

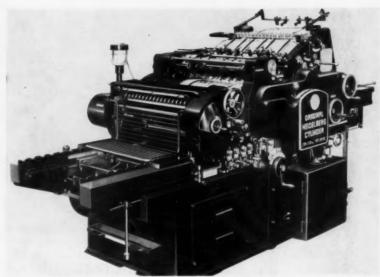
### New Ink Shelf for Cartridges

The Van Son Holland Ink Corp. has announced a newly-designed ink shelf. The shelf holds 14 ink cartridges and has a holder for the Holland ink gun. It can either be fastened to a wall or placed on a table.

For information: Van Son Holland Ink Corp., Mineola, N.Y.

Shelf holder for Holland ink cartridges and gun

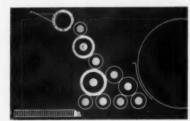




New Original Heidelberg 15x201/2 automatic cylinder press features a large single-revolution cylinder

## Heidelberg 15x201/2 Automatic Cylinder Press

After an eight-year research period and a two-year testing phase, Original Heidelberg has just introduced a 15x20½



Inking system graph showing four form rollers before the type bed begins its printing stroke

automatic cylinder press. The application of the rotary principle to flat-bed printing has been utilized in the press.

Instructional plates and scales are said to speed operation and a single lever control helps to eliminate operational errors. Press functions are automatically set in operation in correct sequence.

The feeder has no tapes or feed rolls. A curved feed board is a new feature. The manufacturer reports that the board gives sheets maximum stability when being registered. Mechanical grippers require no adjustment for weight or size.

One-stroke lubrication reportedly gives all major moving parts sufficient oil. Speed control features permit regulation while the press is in operation, with no pulleys to change. The running speed is also indicated on a scale.

It is possible to reload paper while the machine is running. The preloader is reported to reduce changeover time to the next pile to less than 60 seconds.

A delivery feature is the slow-down period of chain grippers, as the sheet is deposited on the delivery pile. The 14½-inch diameter cylinder does not raise or lower for printing and return strokes. The cylinder journals are locked in the impression position.

A built-in automatic wash-up feature is said to convert the unpopular task of roller washing to a simple routine. Rollers need not be removed for wash-up or when the press is not in use. A built-in spray gun is standard equipment. Two spray nozzles are adjustable for minimum-to-maximum sheet sizes.

Other standard features include two complete sets of rubber rollers, a type-high gauge and a two-up device.

For information: Heidelberg Eastern Inc., 73-45 Woodhaven Blvd., Glendale 27, N.Y., or Heidelberg Western Sales Co., 1700 S. Wall, Los Angeles 15, or Heidelberg Southern Sales Co., 6319 Eppes St., Houston 17, Tex.

### Self-Sticking Vinyl Stock

A new vinyl plastic stock backed with moistureless pressure-sensitive adhesive for permanent, weatherproof outdoor displays is now being manufactured by Kleen-Stik Products, Inc.

Called Vinyl-Stik, the new material is made of white, strong Firestone "Velon" film, with a solid coating of Kleen-Stik self-sticking adhesive. The result is an extremely tough, flexible printing base that is completely weatherproof and impervious to most oils, grease, acids, and salts, and resists scuffing and abrasion, according to the company.

The stock is available in sheets 15x24 and 20x30, and in standard roll widths of 15, 24, 27, and 30 inches.

For information: Kleen-Stik Products, Inc., 7300 W. Wilson Ave., Chicago 31.



Haloid Co.'s Lithoflo processor automatically develops, fixes and washes graphic arts cut-sheet negatives

# Processes Film and Paper Automatically

A graphic arts device that automatically develops, fixes and washes lithographic size, cut-sheet film and negative papers has been introduced by the Haloid Co., Rochester, N.Y.

The new machine, called the Lithoflo processor, was demonstrated publicly for the first time at the recent St. Louis convention of the National Association of Photo-Lithographers.

Production models of the Lithoflo processor will accept any size sheet of film or paper from 6x8 inches to 20x25 inches. The negative material is fed into one end of the machine and travels, via belt and roller feed, in a predetermined time sequence through developing, fix-

### New Models of Magnifying Shields

A new line of magnifying shields has been announced by Industrial Products Co. Four styles, a bench model, a hand model with desk or table mounting bracket, and a floor stand model are available. All styles have fluorescent, shadow-free light and a five-inch diameter lens for broad field of vision.

For information: Industrial Products Co., 3038 N. Fourth St., Philadelphia 33.

Desk model fluorescent lighted magnifying shield



ing and wash tank before emerging at the other end ready to dry.

A negative may be completely processed in eight minutes and is said to be sufficiently fixed and washed to be usable for a period up to ten years. A variable speed control permits over-all processing times to be set at any point between eight and 16 minutes.

The Lithoflo processor holds 18 gallons of developer and is constantly replenished by gravity feed from a threequart bottle. A water jacket surrounding the developer tank provides accurate temperature control to plus or minus one-half degree.

All metal parts in contact with chemicals, or subject to splashing by them, are made of stainless steel. The feed mechanism has Saran belts and Nylon pulleys and gears.

The Lithoflo will process approximately 100 18x24-inch sheets per hour when uniform processing time is used.

For information: Haloid Co., Haloid St., Rochester, N.Y.

### **Etch Performs Chemical Routing**

A new formula to improve rapid etching of combination plates to obtain more consistently uniform results has been announced by ANPA Research Institute, Inc., and Dow Chemical Co. The new formula was mailed by Dow to licensees of the rapid etch process.

Best results are obtained by a two-bath operation.

The first bath is a modified halftone bath which permits etching to required halftone depth, plus sufficient additional depth to bring line areas down to about 0.015

Next, a deep-etch bath brings open areas of combination plates to 0.025 or 0.035. This second bath performs chemical routing to obtain additional depth necessary in open areas.

### Grafarc Printing Lamp Features Three Carbons

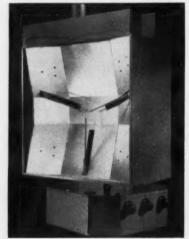
A printing lamp departing from the single phase two-electrode arc lamp normally used in the graphic arts field has been developed by the Strong Electric Corp.

Marketed as the Grafarc Tri-Power, the lamp operates from a standard three phase supply service. Burning a 2½-hour trim of three 9-mm x 12-inch copper coated white flame carbons, the Tri-Power produces, according to the manufacturer, three times the usable light output possible with 140- ampere Grafarc lamps operated at equivalent uniformity.

The Grafarc's metal reflector is constructed to provide strong light uniformity. Illumination is provided for printing frames of 50x70 inches and larger.

The lamp may be rotated 360 degrees and has a provision for exhausting gases through a blower available as optional equipment. Height adjustment is made possible by spring balances which compensate for the lamp weight.

A newly designed finger-tip control automatically separates the carbon holders to their full length for insertion of a new carbon trim.



Grafarc Tri-Power uses three-carbon principle

An indicating meter on the transformer is used in conjunction with convenient tap-changing switches and permits compensation for line voltage changes.

For information: Strong Electric Corp., 57 City Park Ave., Toledo 1, Ohio.

### New Fluorescent White Paper

Riegel Paper Corp. has announced the addition of a fluorescent white to its Jersey line of plate bristol and antique cover. The new items are stocked in 23x35—250M, and special sizes are available on making orders of 2,000 pounds or more.

For information: Riegel Paper Corp., 260 Madison Ave., New York 16.

# Straddle-Type Lift Truck Has Short Turning Radius

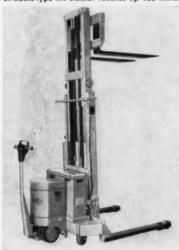
The straddle-type lift stacker by Lift Trucks, Inc., is now available in an improved Model KHL. A short turning radius allows for greater maneuverability in limited areas.

Among this unit's features are two driving wheels, braking with handle in any position, sealed alloy gears instead of chains, and sealed ball-bearing rollers in the masts.

This model is offered in 2,000-pound, 3,000-pound and 4,000-pound lifting capacities. Telescopic lift ranges to 128 inches above the floor.

For information: Lift Trucks, Inc., 2425 Spring Grove Ave., Cincinnati 14, Ohio.

Straddle-type lift stacker reaches up 128 inches



### Goss Newspaper Color Chart

Goss Printing Press Co. has produced a slide chart called the Color-Q which shows the pages on which color may be placed in a newspaper. Depending on press facilities, the chart indicates key and companion color pages and alternate companion pages for varying section combinations in products up to 96 pages.

Color-Q combinations include both barred and straight-in web arrangements. It also shows companion pages on which color may be printed when using either full rolls or half rolls. The chart may be obtained without charge.

For information: Goss Printing Press Co., 5601 W. 31st St., Chicago 50.

### Register Mark Tape in New Size

A new desk size dispenser for X-marx register mark tape has been made available. X-marx consists of black register marks printed on clear cellophane tape.

For information: Bienfang Products Corp., Metuchen, N.J.

### Straight-Line Newspaper Labeler

A new straight-line newspaper labeling machine is now being manufactured by Cheshire, Inc. This new automatic labeler, rotary head Model N 3000, features straight-line feed and delivery with address labels always visible. The N 3000 handles all sizes, all folds of newspapers from 16 to 96 pages at controllable speeds in excess of 16,000 per hour. Other features include new gripper action which permits instant clearance of any obstruction without stopping the machine, and automatic throw-out to prevent misses or lost labels.

For information: Cheshire, Inc., 1644 N. Honore St., Chicago 22.

### Remote Indicator for Humidity

A new Remote Humidity Indicator for measuring humidity of closed or distant areas has been designed by Serdex, Inc. The indicator can be located in any convenient office location. An air line is run from the area to be measured. A vacuum pump draws sampled air through the indicator. Operation is entirely mechanical.

For information: Serdex, Inc., 91 Cambridge St., Boston 14.

### Heavy Duty Knife Grinder

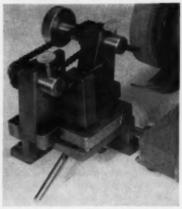
Featuring a 300-inch capacity, the Samuel C. Rogers Co. recently announced the development of its model 300, extra heavy duty, traveling table type, knife grinder. With a capacity of 240 inches when equipped with a magnetic knife bar, the model 300 is available in sizes beginning at 78 inches. Weights vary from 13,500 pounds to 42,500 pounds.

The manufacturer reports that the chuck-mounted, 26-inch diameter, segmental grinding wheel is belt-driven by a 25 hp heavy duty motor. The grinding head unit is said to be adjustable to permit concave or flat bevel edge grinding.

For information: Samuel C. Rogers Co., Inc., 2070 Sheridan Drive, Buffalo 23.

### Wesel Develops Router Bit Grinder Attachment

A router bit grinder for attachment to any standard bench grinder has been designed by the Wesel Mfg. Co. Using a



Router bit grinder guide for resharpening bits

new bit as a master guide, the new unit uses a follower screw in contact with the master bit to control the grinding operation. With the Wesel attachment, bits can be uniformly and accurately sharpened by removing 0.005 to 0.010 of the cutter when grinding, according to the company announcement.

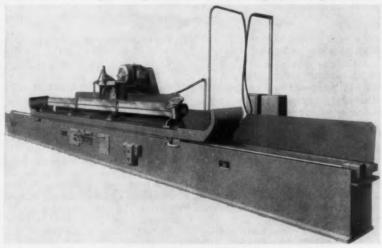
For information: Wesel Mfg. Co., 1141 N. Washington St., Scranton, Pa.

### **Fountain Solution Concentrate**

A new fountain solution concentrate, especially formulated for use with presensitized lithographic plates, is being marketed by Minnesota Mining and Mfg. Co. One gallon of the 3M brand Fountain Solution Concentrate, when properly mixed with water and gum arabic, will produce 128 gallons of fountain solution.

For information: Minnesota Mining and Mfg. Co., 900 Bush St., St. Paul 6.

Rogers model 300 knife grinder ranges from 78-inch to 240-inch capacity, has magnetic knife bar



## Challenge Vertical Racks Provide Stock Mobility

An easy way to handle numerous stacks of paper and keep them separate is provided by the new Challenge Vertical Stock Racks. These racks are portable, being equipped with rollers for easy moving even when fully loaded. The racks have 30 to 40 square feet of storage space. Two sizes are available: Model A with 20x27 inches of space on each level, and Model B with 22x34 inches of space. The shelves are of Masonite and the racks are of heavy gauge steel.

For the filing of offset plates or flats, drawings, artwork, photographs, paper samples, engravings or cuts, new all-steel Challenge Filing Cabinets are offered. Drawers in the cabinet are 25x22 and 1½ inches deep. The cabinets are 29 inches high including a 4-inch base. Additional cabinets without top and base are available for stacking of units.

For information: Challenge Machinery Co., Grand Haven, Mich.

Multipurpose vertical rack comes in two sizes



### Gray Ink Roller for Small Presses

A new gray roller especially designed for job and small high-speed presses has just been introduced by Ideal Roller & Mfg. Co.

As they are gray, Ace Graytone rollers show when they are properly inked, when more ink is needed, and when they are clean. The rollers are said to remain the same consistency all year round, eliminating any warm-up period in cooler weather.

Ace Graytone rollers are made on disposable cores making core exchanges unnecessary.

For information: Ideal Roller & Mfg. Co., Inc., 2512 W. 24th St., Chicago 8.



Fluorescent light gives cool top on Porta-Trace

### Illuminated Portable Tracing Unit

A lightweight, illuminated portable tracing unit, the Porta-Trace, is now offered by the Ozalid Division of General Aniline and Film Corp. It can be used for photographic purposes in opaquing and retouching and to speed the preparation of offset originals, color separations, and transparencies.

The Porta-Trace has a shatter-proof opal Plexiglas top which gives maximum light diffusion with a minimum of glare from the internal fluorescent lighting. The unit has a flush top which permits use of drawings that are oversize. Tracing surfaces range from 10x171/4 to 231/4x361/4.

For information: Ozalid Division, General Aniline & Film Corp., 6 Corliss Lane, Johnson City, N.Y.

### **Neutral Grey Paint for Printers**

A new neutral grey paint called Graphic Arts China-Luxe Grey was developed for use in printing plants and in color testing and matching laboratories. Surfaces finished with this product are said to hold distortion of color under observation to an absolute minimum. Over-all reflectance is figured at approximately 60 per cent. Flat, semigloss and enamel finishes are offered for covering walls, trim and equipment with the appropriate reflective surface. The product is sold on a custom or prescription basis rather than a stock item.

For information: A. C. Horn Co., Inc., division of Sun Chemical Corp., 10-10 44th Ave., Long Island City 1, N.Y.

### **New Splicing Tape for Web Pasters**

A new type of splicing tape for wet glue paster systems of web-fed presses has been developed. The new tape, known as Clinex, is water-sensitive on one side and is readily applied to the paper roll. The exposed side of the tape is then moistened with Clinex Solution which causes the tape to become contact sensitive with lasting tackiness and ready for the splicing operation. The tape is available in 200-foot rolls

For information: Cline Electric Mfg. Co., 3405 W. 47th St., Chicago 32.

### Ink Fountain-Squeegee Kit

Owners of popular models of cylinder type silk screen printing presses can now obtain an ink fountain-squeegee with kits offered by the Masterscreen Printing Equipment Corp. The conversion consists of replacing the original squeegee with the fountain type, made especially for each press.

According to Masterscreen, this results in eliminating backstroke ink dribble, gaining more uniform ink distribution and print control, maintaining ideal ink viscosity throughout long runs, and reducing makeready and wash-up time. The fountain provides adjustment for controlling both the flow of ink and pressure of the squeegee. The squeegee is said to never need sharpening.



Ink fountain-squeegee kit made by Masterscreen

Installation is claimed to be accomplished without costly machine work. Necessary adapting parts are provided. Complete instructions come with each kit.

For information: Masterscreen Printing Equipment Corp., P.O. Box 707, Stockton, Calif.

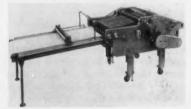
### Packer Introduces Cutoff Sheeter

Featuring a reported delivery speed of 15,000 cuts per hour, the Packer Manufacturing Co., Green Bay, Wis., recently announced the production of a rotary cut-off sheeter for the printing, boxboard and paper converting industries.

The sheeter comes in standard sizes for office forms production with 10- to 30-inch cutoffs in one-quarter inch increments on webs of 20- or 26-inch widths. The third standard size for sheeting papers, cellophane, foil and boxboard produces 15- to 40-inch cutoffs in one-quarter inch increments on 36-inch webs. Custom sizes can also be furnished.

For information: Packer Manufacturing Co., Green Bay, Wis.

Packer sheeter produces 15,000 cuts per hour



# **How Fred Harvey Gets** Two-Color Printing at One-Color Cost





Reproduced in reduced size above (the actual size is 61/4 x 65/8) is the front page of an 8-page brochure presented by Fred Harvey to

only natural to specify black ink on white paper, as indicated in the reproduction at left. However, someone used imagination and

more than black ink and colored papers cost only a little more than white papers of equal quality.

There's an idea here which, applied to any long run, can result in tremendous economy, actually giving a two-color effect with onecolor printing. We would be pleased, at your request, to submit swatches of colored papers in six of the grades in the Beckett line. Just write for them on your business letterhead.



### THE BECKETT PAPER COMPANY HAMILTON, OHIO

Makers also of the world's whitest papers—Beckett Hi-White and Beckett Brilliant Opaque

# Research-Engineering Council Holds Letterpress Research Meeting

A third meeting on letterpress research was held Sept. 19 in New York City. Stanley G. French of the Houghton Mifflin Co.-Riverside Press, acting for E. J. Triebe, was chairman of the meeting sponsored by the Research and Engineering Council of the Graphic Arts Industry as a coördinating agency for the graphic arts.

The meeting authorized Chas. T. Main, Inc., Boston, to proceed with a study of the letterpress industry as it stands today, and with the development of a plan to improve its future through research into its materials and processes.

In general the study will include but will not be limited to:

(a) An evaluation of the strong and weak points of each of the three major printing processes: gravure, letterpress, offset.

(b) The short and long range problems which face letterpress in competing against other processes.

(c) The areas where expansion and/or coördination of existing research programs are indicated; and areas in which wholly new and different programs are needed.

(d) A recommended program for the first year of operation of a research activity geared to improving quality and reducing costs in all phases of letterpress printing.

The Chas. T. Main, Inc., report will be available about Sept. 1, 1958.

Forty-three representatives of 30 companies attended a conference sponsored by the Research and Engineering Council to discuss technical requirements for automatic bundling equipment for printed materials. The conference was held in Chicago on Sept. 17.

The discussion, led by Chairman Grant Herman, Kable Printing Co., Mt. Morris,



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Ill., included but was not limited to magazines, booklets and newspapers.

The conference attendees, users and builders or potential builders of automatic bundling equipment, identified the

### Woodruff Randolph, President Of ITU, to Retire Next July

Woodruff Randolph, president of the International Typographical Union since 1944, announced at its 99th annual convention in New York City recently that he would retire from his duties with the union when his term expires, which will be next July 15.

Mr. Woodruff was born 65 years ago in Warrentown, Mo., and became a union printer when he was 20. Fifteen years later he was elected president of Chicago Typographical Union No. 16. He became ITU president after serving as secretary-treasurer for 16 years, and has been an executive councilman for almost 30 years. He is a member of the Illinois bar.

problem and developed a set of minimum performance specifications.

The R. and E. Council's committee on composition met in Chicago Sept. 18 to discuss a proposed standard for height of type and other relief printing surfaces. Twelve members of the 26-man committee spent the day in determining the wording of the standard and studying the results of a survey of type-high practices recently conducted by the committee's task force.

# SPPA Convention to Meet In Detroit Oct. 26-28

Featuring the largest trade exhibit in its history, the 1957 Screen Process Printing Association convention and show will take place Oct. 26-28 at the Sheraton-Cadillac Hotel in Detroit.

More than 3,000 members of the industry including printers, suppliers, and manufacturers are expected to attend. The trade exhibit has been sold out since July and is expected to be the most complete show yet featured at an SPPA meeting. The program will allow registrants ample free time for visiting the exhibits.

In place of the forums of past years, special industry committees of the association will hold informal meetings. The outdoor advertising and industrial fabrication committees will meet Oct. 25, just before the convention opens.

The point-of-purchase committee will convene Saturday, Oct. 26, and the decal committee will meet Sunday afternoon, Oct. 27. In addition to their meeting, members of the decal group plan a trip to Sparta, Mich., for a tour of the Continental Decalcomania plant.

Other special meetings are planned for the convention. The SPPA's executive committee and board of directors will meet on Oct. 25 and 26, respectively.

Saturday evening, Oct. 26, a president's reception and a banquet will be held. The dinner will feature entertainment, dancing and door prizes. Following Sunday's session, an "after glow party" with music and dancing has been scheduled.

The title of the show, according to William Isherwood, Bel-Aire Process, Inc., Detroit, convention general chairman, is "Detroit, the Colossus, Welcomes Screen Process."

### Pulp, Paper and Board Report

The "Pulp, Paper and Board Supply-Demand" report prepared by the Department of Commerce for the House Interstate and Foreign Commerce Committee is available as House Report No. 573 from the Superintendent of Documents, Government Printing Office, Washington 25, D.C. Per copy price is 50 cents.

Color reproduction techniques used at Colwell Press, Minneapolis, are explained to officers of Research & Engineering Council of the Graphic Arts Industry. From left are George H. Cornelius, Jr., Cornelius Printing Co., first vice-president; Felton Colwell, Colwell Press, R&E president; Alan S. Holliday, Craftsmen, Inc., second vice-president; W. R. Spiller, Harris-Intertype Corp., treasurer; C. L. Jewett, Minnesota Mining & Mfg. Co., secretary. At executive session they changed the date of the eighth annual meeting from May 14-16, 1958, to May 21-23 at Edgewater Beach Hotel, Chicago



CHOICE OF THE LEADERS ...

GOSS

# **G055** magazine presses

LEADING PLANTS WHICH HAVE CHOSEN GOSS MAGAZINE AND PUBLICATION PRESSES INCLUDE:

Baird-Ward Printing Co., Inc.
George Banta Co.
Chariton Press, Incorporated
R. R. Donnelley & Sons Company
Fawcett-Dearing Printing Co.
W. F. Hall Printing Company
Hildreth Press, Incorporated
Miles Kimball Company
MacLean-Hunter Publishing Co., Ltd.
McCall Corporation
Meredith Publishing Company
The Wesleyan University Press, Inc.

Today, progressive printers of magazines—both national and trade—are more concerned than ever with increasing production, improving quality and reducing costs in the pressroom. More and more leading plants are finding that the advanced design features, dependability and operating economies of Goss web fed presses provide the answers to these problems.

GOSS MAGAZINE PRESSES are outstanding for the longest runs as well as for magazines of moderate circulation...speeds up to 2000 feet per minute...32 to 196 page capacity...built from one-color to double six-color...equipped with heavy duty folders and wire stitchers...automatic, electronic register control...Goss designed inking and exclusive features for highest quality printing... complete operating accessibility.

designed to print magazines above 30,000 circulation...speeds up to 1500 feet per minute...page and color capacity expandable due to unit construction...wide range of color flexibility... economical...compact...accessible.

THE GOSS PRI

PRINTING PRESS COMPANY

A Division of Miehle-Goss-Dexter, Incorporated 5601 WEST 31ST STREET, CHICAGO 50, ILLINOIS



Business Forms Institute officers at the fall outing meeting in White Sulphur Springs, W.Va., are (from I.) W. C. Lamprechter, Stephen Greene Co., Philadelphia, first vice-president; R. S. Daugherty, Shelby Salesbook Co., Shelby, Ohio, president; H. M. Meloney, executive director, Greenwich, Conn.

# Business Forms Institute Fall Meeting Rates Business at Continued High Level

Forty-nine representatives of the 21 member companies of the Business Forms Institute attended the fall outing meeting of the organization at White Sulphur Springs, W.Va., Sept. 16-18. Three nonmember companies of BFI sent representatives who were guests of the association.

R. S. Daugherty, president of BFI, and head of Shelby Salesbook Co., Shelby, Ohio, presided. Directors renamed at the meeting included, besides Mr. Daugherty, W. C. Lamprechter, first vice-president of BFI, and executive vice-president of Stephen Greene Co., Philadelphia; T. S. Duncanson, president of Moore Business Forms, Inc., Toronto, and C. W. Brenn, vice-president and general manager of Autographic Business Forms, Inc., Hoboken, N.J.

The next meeting of BFI is scheduled for San Francisco, Nov. 8, when the west coast regional fall meeting will be held under the guidance of Thomas A. Taylor, second vice-president and a director of the Business Forms Institute, who is vice-president of Schwabacher-Frey Co., San Francisco.

The annual meeting at which new officers for 1958 will be announced is scheduled for Feb. 13-14 at the Park Lane Hotel, New York City, according to H. M. Meloney, BFI executive director.

Business Forms Institute members, canvassed at their fall meeting, indicated that their volume of business was continuing at the high level set in 1956. Most BFI members said they believed the remainder of 1957 would reflect continuing good business. Paper productive capacity, having been reportedly recently increased, is expected to be less of a supply problem to BFI members, they said.

Edwin B. George, director of economics, Dun & Bradstreet, Inc., New York, was the principal guest speaker at the BFI sessions. His address, "The Business Outlook," pictured the economy as having definitely lost momentum, but still not likely to suffer any serious setback.

Joseph Steir, president of Alfred Allen Watts Co., Belleville, N.J., and Mr. Lamprechter described their attendance at the International Exhibition of Printing Industries and Allied Trades (GRAPHIC 57) at Lausanne, Switzerland, this past summer.

### E. W. Tinker Dies at 66: APPA Secretary Named

Robert E. O'Connor, assistant executive secretary of the American Pulp and Paper Association, has been named acting executive secretary. He succeeds Earl W. Tinker, APPA's executive secretary for 18 years, who died Aug. 31 in a Rapid City, S.D., hospital while vacationing in the Black Hills. Mr. Tinker was 66 years old. He had planned to retire this month and Mr. O'Connor had been named his successor.

Before joining APPA Mr. Tinker was associated with the U.S. Forest Service, where he became assistant chief and first head of the Division of State and Private Forestry.

In 1944 Mr. Tinker was active in the organization of the Pulp and Paper Council. He was the United States pulp and paper representative at the United Nations Latin-American meeting in Buenos Aires four years ago.

Mr. O'Connor joined the APPA staff in 1948 as a member of the Industrial Relations Department and was industrial relations committee secretary before he became the association's assistant executive secretary three years ago.

Mr. O'Connor is a member of the New York State Bar Association.

# Approve GAAI-FA Merger: New Group Name Selected

Officers and directors of the Graphic Arts Association of Illinois and the Franklin Association of Chicago have approved a memorandum of merger for the two organizations. The new combination will be called Printing Industry of Illinois. Headquarters offices for both groups are at 860 N. Wabash Ave. in Chicago.

The Franklin Association membership is made up of union employers in the Chicago area. Under the new arrangement, it will become the Union Employers Section of PII to correspond with the present Master Printers Section of open shop firms, now a part of GAAI. The Chicago Lithographers Association is now also a section of GAAI.

Each section of the new PII will retain its own identity, have separate officers and directors, and will have full autonomy to operate in its own field. PII headquarters will provide administrative services, legislative representation, legal coursel, public relations, and other activities which do not affect labor relations.

### IAES Holds Convention In Florida Oct. 21-24

The International Association of Electrotypers and Stereotypers, Inc., will gather at their 60th annual convention Oct. 21-24, at the Americana Hotel, in Miami Beach, Fla.

Reports of research studies in letterpress, electrotyping, stereotyping, and plastic and rubber plate manufacturing will be given by individuals prominent in the direction of research operations. Suppliers to the industry will also report on new methods and latest product and equipment developments.

Seven permanent committees directing activities of the International group will also report on the various phases of their activities. The convention will also be addressed by James H. Sampson, president of the International Stereotypers and Electrotypers Union.

In addition to an extensive social program for the ladies, Wednesday, Oct. 23, has been left open to allow conventioneers to see the sights, play golf, enjoy deep-sea fishing or relax at the cabana club of the hotel.

Andy Williams, singing star, will headline a show at the convention's yearly banquet to round out the social activities.

### **Ohio Heidelberg Moves**

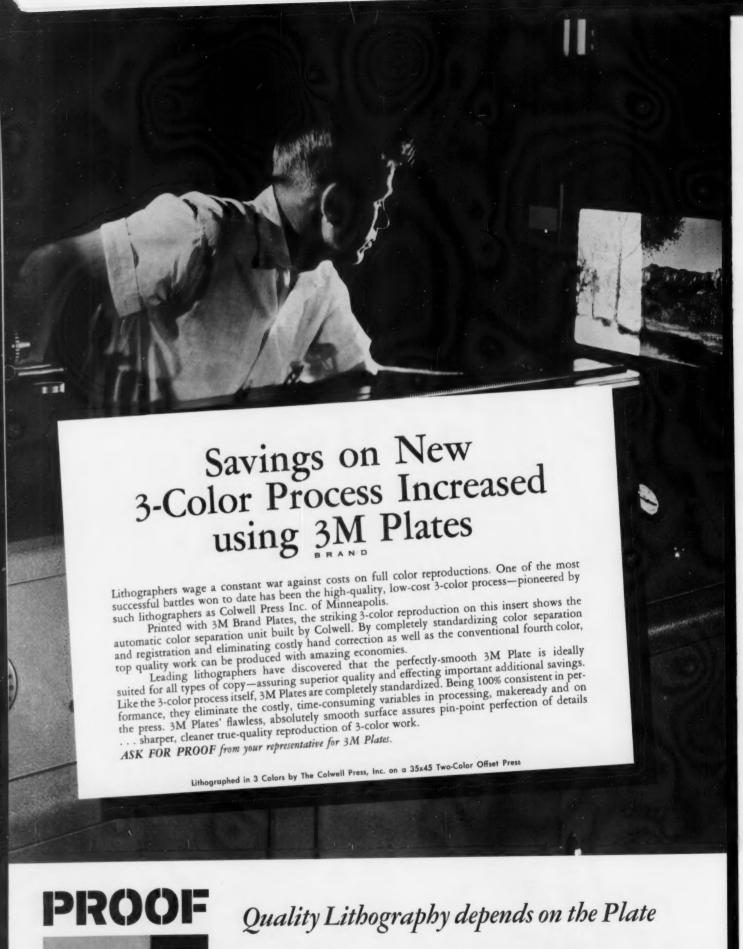
An Oct. 1 location change for the Ohio headquarters and showroom of Heidelberg Eastern Inc., was announced by William J. Savage, division manager. The new location is 3501 Detroit Ave., Cleveland 13.



Quality Lithography depends on the Plate

3M Photo Offset Plates





3M Photo Offset Plates

"3M" is a registered trademark of Minnesota Mining and Manufacturing Co., \$t. Paul 6, Minnesota General Export: 99 Park Avenue, New York 16, N.Y. In Canada: P.O. Box 757, London, Ontario



### Science Press President Named Pergamon V-P

Jacques Cattell, former president of the Science Press, Inc., has become vice-president of Pergamon Press, Inc., publisher of scientific and technical books and journals with offices in New York City, London and Paris. Capt. I. R. Maxwell, Pergamon chairman, and Russell C. Hughes, president of the Hughes Corp., joined in making this announcement.

Hughes Corp. recently acquired the Science Press whose plant in Lancaster, Pa., concentrates on cold type composition with Varitype, Justowriter and IBM equipment. The announcement forecast that Hughes would install "new advances in photocomposition as the more important and acceptable machines become available."

Pergamon Press, publishing some 30 technical journals and more than 75 books per year, was recently appointed publisher for the International Geophysical Year, the Aeronautical Group of the North Atlantic Treaty Organization, and the International Union of Geodesy and Geophysics.

Mr. Cattell continues as editor of American Men of Science and the Directory of American Scholars, published by R. R. Bowker Co., New York City.

### Goss Expands Market Research Department to Aid Publishers

A specialized market research department has been set up by Goss Printing Press Co., Chicago, under the direction of Thomas Nendick who is associated with the research and development engineering department. He will analyze equipment problems and be concerned with all aspects of publishing.

These include the interrelation of every other department with the pressroom, stereotyping and electrotyping departments, advertisers' requirements, studies of production costs, systems analyses, market growth, color, and factors affecting financing.

The purpose of this program is to help publishers with current and future problems so that their needs can be anticipated.

### Goss Strike Settled Sept. 3; **Full Production Resumed**

A settlement was effected Sept. 3 by the U.S. Mediation and Conciliation Service and full production resumed the following day at the Chicago plant of the Goss Printing Press Co., ending a 35-day strike by 900 machinists.

J. A. Riggs, executive vice-president of Goss, a division of Miehle-Goss-Dexter, Inc., announced that the terms included an 11-cent hourly increase immediately, plus a two per cent additional increase effective Jan. 1, 1958 through Dec. 31,

### CONVENTIONS

WHAT-WHERE-WHEN

### OCTOBER

Printing Industry of America, annual conven-on, Morrison Hotel, Chicago, Oct. 14-18. National Printing Equipment Association, an-ual conference, Morrison Hotel, Chicago, Oct.

15-16.

New England Newspaper Mechanical Conference, annual convention, Statler Hotel, Boston, Oct. 19-20.

National Metal Decorators Association, annual convention, Edgewater Beach Hotel, Chicago, Oct. 21-23.

21-23.

International Association of Electrotypers and Stereotypers, annual convention, Americana Hotel, Miami Beach, Fla., Oct. 21-24.

National Safety Council Printing and Publishing Section of National Safety Congress and Exposition, Conrad Hilton Hotel, Chicago, Oct. 23-24.

reen Process Printing Association, annual con-nce, Sheraton-Cadillac Hotel, Detroit, Oct.

20-22.
Packaging Institute Association, annual forum, Fackaging Institute Association, annual forum, Statler Hotel, New York City, Oct. 28-30.
National Industrial Packaging and Handling Exposition, Atlantic City, N.J., Oct. 28-31.

### NOVEMBER

NOVEMBER

Canadian National Packaging Exposition, Automotive Bidg., Canadian Exhibition Grounds, Toronto, Ont., Nov. 5-7.

Business Forms Institute, west coast regional fall meeting, San Francisco, Nov. 8.

National Business Forms Associates, annual conference, Hollywood Beach Hotel, Hollywood, Fla., Nov. 10-13.

JANUARY
Printing and Publishing Week of New England,
Jan. 11-18.
Great Lakes Mechanical Conference, Hotel Claypool, Indianapolis, Ind., Jan. 12-14.
International Printing Week, Jan. 12-18.
National Flexible Packaging Association, annual meeting, Hotel Biltmore, New York City,
Jan. 14-16.
New England Printing Meeting Meeting

Jan. 14-16.
New England Printing Machinery Show, First Corps Cadet Armory, Boston, Jan. 14-19.
Printing Industry of America Presidents' Conference for Top Management, Biltmore Hotel, Palm Beach, Fla., Jan. 27-31.

### FERRUARY

Business Forms Institute, annual meeting, Park Lane Hotel, New York City, Feb. 13-14. Northwest Mechanical Conference, Radisson Hotel, Minneapolis, Feb. 22-24. Gravure Technical Association, annual conven-tion, Commodore Hotel, New York City, Feb. 26.38.

Southern Newspaper Publishers' Association (Western Div.), Mechanical Conference, Hotel Mayo, Tulsa, Okla., March 2-4.
Mid-Atlantic Newspaper Mechanical Conference, Penn-Sheraton Hotel, Pittaburgh, March 13-18.

13-15.
Printing Industry of America Rotary Business Forms Section, Chicago, March 20-21.
Packaging Machinery and Materials Institute, biannual packaging machinery exposition and technical session, Convention Hall, Atlantic City, N.J., March 25-28.

### APRIL

Printing Industry of America board meeting, reenbrier, White Sulphur Springs, W. Va., April

13-16. International Association of Electrotypers & Stereotypers, spring technical conference and exhibition, Hotel Carter, Cleveland, April 14-15. Point-of-Purchase Advertising Institute, annual symposium and exhibition, Sheraton-Astor Hotel, New York City, April 15-17. Lithographers National Association, annual convention, Arizona-Biltmore Hotel, Phoenix, Ariz., April 28-May 1.

### MAY

Eastern Seaboard Conference of the Graphic Arts Industries, Chalfonte-Haddon Hall Hotel, Atlantic City, N.J., May 1-3.
National Association of Lithe Clubs, annual convention, Shoreham Hotel, Washington, D.C., May 1-3.
Technical Association of the Pulp and Paper Industry, coating conference, Bedford Springs Hould Springs, Pa., May 14-16.

Industry, coating conference, Bedford Springs Ho-tel, Bedford Springs, Pa., May 14-16. Research & Engineering Council of the Graphic Arts Industry, annual meeting, Edgewater Beach Hotel, Chicago, May 21-23.

## **ATF Offers Cost Analysis** And Engineering Service

American Type Founders, Inc., is offering a production cost analysis and engineering service for commercial printers, newspaper, publication and other graphic arts plants.

Layout service covers equipment inventory, preparation and arrangement of templates, and in some instances furnishing scale drawings of proposed plant arrangements to customers.

Production and cost analysis service consists of a breakdown of operations, analysis of the most economic process for specific types of jobs, evaluation of the most economic press makes and sizes determined by plant volume and type of work, and detailed graphs using established cost figures and time studies.

The program was designed to be of value to companies planning new building or equipment, moving to larger quarters and expanding equipment, modernizing a department in an existing plant, and to firms needing cost comparison between processes to determine the best size and type of equipment for producing specific kinds of work.

### PIP Printing Management School Starts Junior Executive Program

The School of Printing Management which Printing Industries of Philadelphia established ten years ago launched late in September a program for training students heading for careers as printing executives. Heretofore PIP has offered only individual courses in printing management for which certificates of completion were awarded. The purpose of the new program is to help meet the need for qualified junior executive personnel.

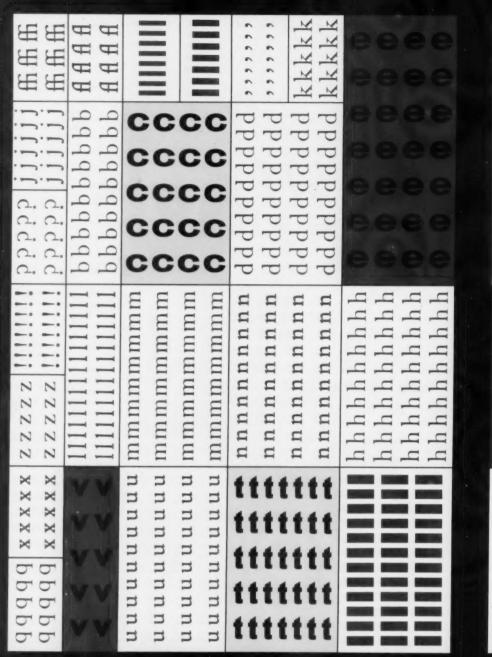
Diplomas will go to students completing one of three major fields of study -production management, or financial management, or sales management. Credit will also be given for certain required subjects not taught at the school but which are or have been taken at a college or university. Students must be high school graduates and attain a minimum score in PIP's general management aptitude tests.

Edward L. Guenther is education director. George E. Hess, Franklin Printing Co., Primos, Pa., chaired the committee which set up the program.

### **Printing and Publishing Section** Of National Safety Council to Meet

The National Safety Council's printing and publishing section will meet in Chicago at the Conrad Hilton Hotel on Oct. 23-24, as part of this year's Congress.

The two-day session will include discussions and reports by various committees and featured speakers. Conferences will open at 2 p.m. on each of the two meeting days.



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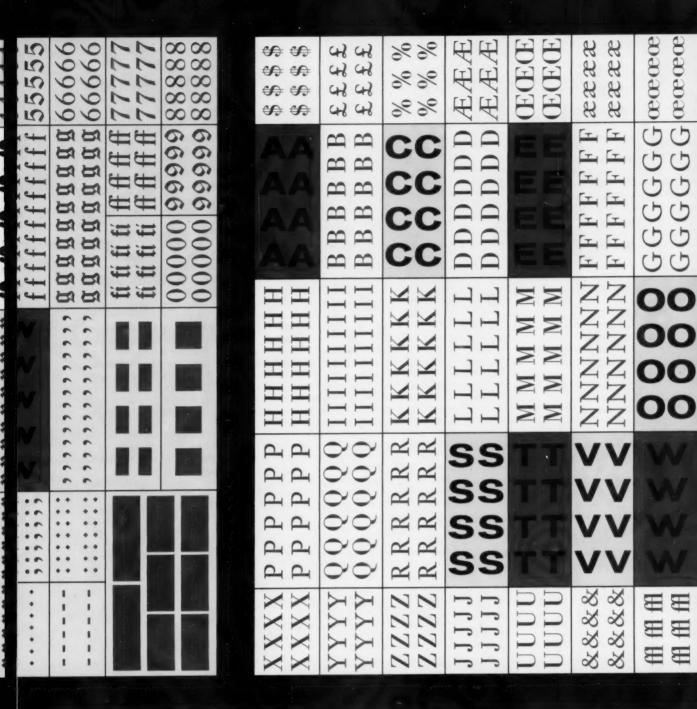
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very printer will recognize this California job case, the most widely used of all type-setting trays. It appears in a design form, above, translated into color and containing seven classical type faces that are milestones in five hundred years of printing history.

This job-case design appears on the cover of Westvaco Inspirations, Number 208. If you are planning to print, or are interested in graphic production, Number 208 should be in your hands. It contains a wealth of information and helpful aids relating to type measurements, proof-reader's marks, reproduction processes, and fine papers.

You may obtain Number 208 by writing to any of the Company addresses shown here, or to your nearest Westvaco distributor. It will be sent to you free and without obligation.

Printing note: The design above is reproduced in offset lithography on *Pinnacle Offset*, Blue-White [Vellum], one of Westvaco's complete line of fine printing papers. This distinguished offset paper is also available in cream white, vellum, as well as in regular finish, blue white or cream white.



California Job Case
By Bradbury Thompson

Cover artist: Bradbury Thompson, a native of Kansas, has designed issues of Westonco Inspirations for Printers since 1938. He has been art director of Mademoistle magazine, and design director of Art News Annual since 1945. He was designer of the Eighth and Ninth volumes of the Graphic Arts Production Yearbook and was editor-designer of the 33rd Annual of Editorial Art and Design.

Mr. Thompson is a visiting critic at the Yale University School of Architecture and Design and a member of the board of governors of the Philadelphia Museum School of Art.

# WESTVACO

**Quality Papers** 

West Virginia Pulp and Paper Company

Sales Offices: 230 Park Avenue, New York 17 35 East Wacker Drive, Chicago 1 503 Market Street, San Francisco 5

# Six Clubs Ask Charters of International Craftsmen

Six new Craftsmen's Clubs are currently in the organization stage or are scheduled for chartering by officials of the International Association of Printing House Craftsmen, according to Ferd Voiland, Craftsmen's International president and president of the Hall Lithographing Co., Topeka, Kan.

The new clubs are located at San Diego, Calif.; Kalamazoo, Mich.; Flint, Mich.; Madison, Wis.; North Shore, (Waukegan, Ill.), and Quad Cities (Moline, East Moline, Rock Island, Ill., and Davenport, Iowa).

First of the group chartered was the Kalamazoo Valley Club of Printing House Craftsmen on Sept. 6 at Galesburg, Mich. Organization chairman was William P. Hayes of the Kalamat Co. of Kalamazoo. International past president J. Homer Winkler presented the charter.

Heading the organization work for the Flint club is John C. Byers of the Perry Printing Co. Edward C. Smith of the Graphic Arts Association is acting as temporary secretary. The Flint Area Club of 50 members is scheduled for chartering next month.

Robert P. Breyer of the Dery Press, Waukegan, Ill., is chairman of the organization committee for the new North Shore Club of Printing House Craftsmen which has already held several meetings. Nearly 200 members signed the charter application. Past International president Howard N. King presented the charter to the North Shore Club on Oct. 14.

The Quad City Club charter ceremony was held Sept. 20 in Moline, Ill. William

### Record Number of Exhibitors At Fall NPTA Convention

The 1957 autumn convention of the National Paper Trade Association, Inc., Sept. 16-18, was highlighted by the largest number of exhibitors in the show's history. An all-time record was established with the addition of 27 new exhibitors represented at the meeting in Chicago.

The keynote address of the convention was presented by Senator John W. Bricker of Ohio, who spoke on "The Ultimate Goal of Business and Government." George M. Rideout, vice-president of Babson's Reports, Inc., addressed the wrapping paper division meeting on "The Business Outlook."

Committee and division meetings, salesmen's luncheons, administrative reports and the semi-annual association meeting completed the activities.

### Ideal Roller Changes Location

The St. Louis office of the Ideal Roller and Manufacturing Co. has moved from Washington St., its location for the past 20 years, to 3818 Laclede Ave., St. Louis. Arthur M. Bean is manager.

P. Gordon of the Gordon Printing Co., Davenport, Iowa, is the new president. Robert M. Edgar, International Printing Week chairman, Pittsburgh, represented the International organization.

Charter night for the San Diego club has been set for Oct. 18. International president Ferd Voiland will present the charter. Charles Watterson of the Sunset Engraving Co., San Diego, is chairman of the organization committee.

The Madison Area Club's activities are directed by Winfield S. Buchanan. This

### American-Marietta Buys Sinclair & Valentine Co.

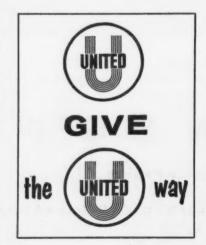
The American-Marietta Co., Chicago, became a major producer of printing inks last month when it acquired the 67-year-old Sinclair & Valentine Co., New York City.

Final papers were signed by officials of the two firms in New York City. S&V shareowners, at a meeting on Aug. 23, approved the terms under which they will receive 1.15 American-Marietta common shares for each Sinclair & Valentine common share. In the exchange, A-M will issue 209.969 shares.

Sinclair & Valentine, whose annual sales run in excess of \$25-million, will be operated as a division of American-Marietta. A-M's sales in 1956 amounted to over \$202-million.

There are 37 S&V plants in the U.S. Sinclair & Valentine Co. of Canada Ltd. has eight plants. Foreign operations are located in Mexico, Cuba and Columbia.

Under American-Marietta's executive decentralization policy no changes are contemplated. M. J. Leckey will continue as president of S&V. Walter L. Kitchen of Toronto, president of Sinclair & Valentine of Canada, will continue to direct the operations of the Canadian company.



new club may be chartered sometime this month.

The six new clubs represent a total International membership increase of more than 400 members with the new North Shore Club at Waukegan, Ill., accounting for almost half of the total.

# Connecticut Association Moves Into New Offices

The Graphic Arts Association of Connecticut has moved its office quarters to 200 Farmington Ave., Hartford, after "coexisting for 16 years with the Hartford Chamber of Commerce," as executive secretary H. J. Garabedian put it.

The association is a chamber affiliate and shared space with this organization. Association chairman Kenneth W. Farley explained that the new location was taken in view of future growth and the desire to sever identity with a local organization at a time when activities with graphic arts firms outside metropolitan Hartford are increasing.

Bristol, Middletown and New Britain, as well as Hartford are on the membership list. Since Printing Industry of America gave the association jurisdiction over Holyoke and metropolitan Springfield areas, five firms have joined the roster—Associated Typographers, Inc., F. A. Bassette Co., Cote Press, Inc., Philip Hano Co., Inc. and Whitney-Anderson Paper Co., Inc.

Mr. Garabedian, serving the association since 1948, is an alumnus of the College of Business Administration at Boston University.

### John B. Hazel Elected Gravure Research, Inc., President

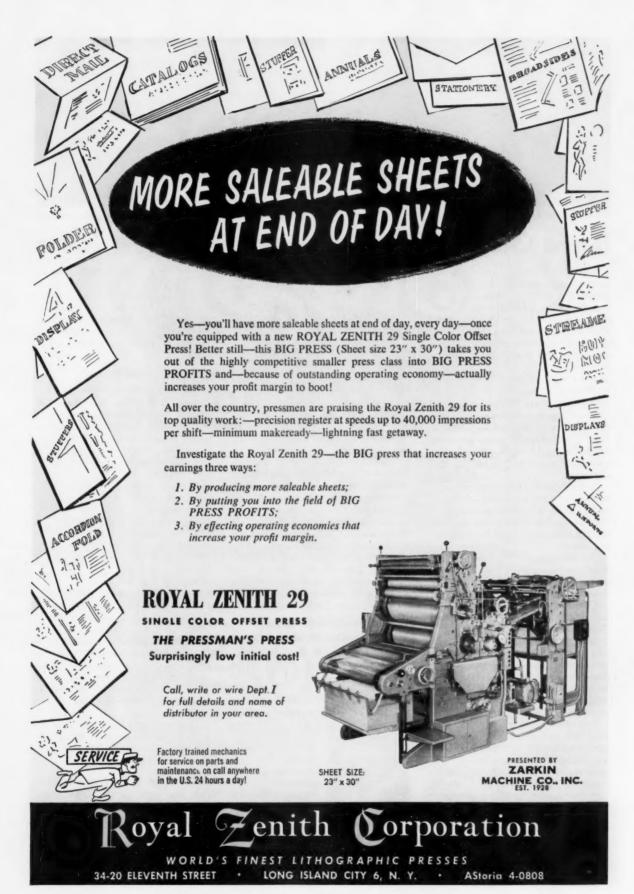
John B. Hazel of News Syndicate Co., New York City, is the new president of Gravure Research, Inc., whose members are rotogravure publication printers and engravers. He is a past president of the Gravure Technical Association.

Serving with him are Carl M. Metash, Parade Publications, Inc., first vice-president; Fred G. Bourne, Standard Gravure Corp., second vice-president, and Martin J. Waters, Art Gravure Corp., secretarytreasurer.

Harvey F. George is research director. At the 11th annual meeting he reported substantial progress in research on color correction and web press operation.

### Hawaiian Printer Incorporates

The Star-Bulletin Printing Co., Honolulu, has been incorporated as a commercial business separate from but whollyowned by the *Honolulu Star-Bulletin*. P. L. McIlree is serving as president of the new firm.







The newly-named Southern Institute of Graphic Arts, Nashville, Tenn., founded in 1919, has facilities to train 250 students, has over 5,000 graduates

# Board Changes Southern School of Printing Name

Due to its increasing scope of operations and more extensive coverage in the graphic arts, the Southern School of Printing, Nashville, Tenn., has changed its name to the Southern Institute of Graphic Arts. During the past four years, various courses at the institute have been reorganized and a great deal of new equipment has been added. The school is now among the finest equipped institutions of its kind in the nation, according to Charles E. Kennedy, executive director.

The change in name was authorized by the board of directors of the Southern Graphic Arts Association, the governing body of the school, and approved at its annual convention held in Mobile, Ala., April 6.

The institution has been in continuous operation since 1919, when it was founded by a group of Nashville printers. Since then, more than 5,000 young men and women have been trained for the printing industry.

For many years the institution has been jointly sponsored by the Southern Newspaper Publishers Association and the Southern Graphic Arts Association.

Operating with its present facilities and faculty, the Southern Institute of Graphic Arts is now in a position to train approximately 250 students each year. The program of training includes hand composition, machine composition, and letterpress presswork. A complete course in photolithography, including camera work, stripping, platemaking and offset presswork, is also offered.

Several special courses for the industry have been presented, among them a linecasting machinist's course and courses for key personnel of the paper industry. The administration has recently completed a course outline for letterpress presswork.

Related training for on-the-job trainees has been offered for more than ten years. Several other special courses will be offered during the present year.

An advisory committee of 23 printing plant executives meets annually to evaluate the institutions's education program and advise the administration on policies.



Charles E. Kennedy



J. Tom Morgan

A report is presented to the Southern Newspaper Publishers Association at its annual meeting.

The board of trustees of the Southern Institute of Graphic Arts is composed of printing plant executives of the South. J. Tom Morgan, Jr., president, Litho-Krome Co., Columbus, Ga., is president of the board. Other members include A. A. Wade, president, S. B. Newman Printing Co., Knoxville, Tenn., first vice-president; Harold W. Braun, president, Fetter Printing Co., Louisville, Ky., second vice-president; R. G. Graham, vice-president in charge of manufacturing, Methodist Publishing House, Nashville, Tenn.; Wil-

### DeWitt Peets Elected President Of OPI's Portland Division

Elections of the Portland division of Oregon Printing Industry at a recent meeting resulted in DeWitt Peets, general

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**DeWitt Peets** 

manager of the Daily Journal of Commerce, Portland, becoming president. Del Snider of Taylor & Co. was elected vice-president, and James McCulley, Agency Lithograph Co., is secretary-treasurer. J. B. Hedbert, Irwin-

Hodson Co., the retiring president, was elected to a five-year term on the board of trustees of the Graphic Arts Health and Welfare Fund. liam H. Egan, president, Egan Printing Co., Dallas, Tex.; W. Allan Blythe, president, Westerfield-Bonte Co., Louisville, Ky.; Francis H. Brunner, president, Brunner Printing Co., Memphis, Tenn.; and J. Kelly Sisk, treasurer and business manager, the Greenville News-Piedmont Co., Greenville, S.C.

### Harry J. Friedman Elected As New President of ASNA

Harry J. Friedman, New York City printing industry executive, was elected president of the Advertising Specialty Na-

tional Association at the 54th annual convention and specialty fair of ASNA held in Chicago Aug. 24-27. The organization is the nation's oldest advertising specialty and calendar trade group. Mr. Friedman, director of sales for Ready



Harry J. Friedman

Reference Publishing Co., publishing division of Carey Press Corp., has been an executive with the firm for more than 15 years.

Recently appointed to membership of the education committee of New York Employing Printers Association, he formerly was president of the Young Printing Executives Club and the Printing Estimators and Production Men's Club of New York.

In an acceptance speech Mr. Friedman promised vigorous and objective action on behalf of ASNA in the advertising specialty industry.

### Gibbs-Brower Opens Midwest Office

A new office for Gibbs-Brower Co., Inc., has been opened in Madison, Wis. The office provides for expanded sales and service facilities of flexographic and gravure presses and other equipment made by Kidder Press Co. John L. Brower, Gibbs-Brower Co. vice-president, is in charge.

To make the most of the power of print KNOW YOUR PRINTER BETTER!



His steps speed up your run

Your printing job comes through faster because of the "step and repeat" operator. He makes it possible to print several images from a single impression of one offiset plate. It's one more example of how your printer combines skill and modern equipment to help you make the most of the power of print. Call in your printer, lithographer or screen processor before you start a

print job. His experience and knowledge can help you avoid trouble, save you money and get your job to you more quickly.

more quickly.

We know you'll like working with
your printer. We've been doing it for
years in bringing him the quality
papers he needs to serve you best—
the most complete line in the world.

The Mead Corporation, Dayton 2, Ohio.



# Another colorful chapter in your continued story

Here's still another advertisement in Mead's national advertising campaign that features you—the printer. It's the sixth in a four-color series that tells your customers how much they benefit from planning their jobs with you from the very start. And these national advertisements are only a part of Mead's 1957 program in business and trade magazines, advising the people with whom you do business to "Know Your Printer Better". That's because Mead has always believed in helping the people with whom we do business. There is a Mead merchant near you, ready to serve your needs with the world's most complete line of quality printing papers! The Mead Corporation, Dayton 2, Ohio.



Sales Offices: Mead Papers, Inc. 118 West First Street, Dayton 2, Ohio • New York • Chicago • Boston • Philadelphia • Atlanta



Direct Mail Advertising Association officers named at recent Washington convention are (from I.) R. Douglas Myles, Maclean-Hunter Publishing Co., Ltd., Toronto, Candian vice-chairman; T. V. Bihler, Journal of Commerce, New York City, board chairman; Arthur E. Burdge, president; Colin Campbell, Campbell-Ewald Co., Detroit, American vice-chairman; Mrs. Glory Palm Carlberg, Zellerbach Paper Co., San Francisco, secretary, and Mack B. Weiss, New Era Lithograph Co., New York City, treasurer

# Bright Business Future Predicted At Direct Mail 40th Convention

Arch N. Booth, executive vice-president of the Chamber of Commerce of the United States, speaking at the Direct Mail Advertising Association's 40th annual convention, held Sept. 11-13 in Washington, D.C., predicted a bright future for American business if we can keep our competitive economy free and unhampered by government controls.

Mr. Booth pointed out that population growth at current rates will swell the total to 228 million by 1975. Noting that high birth rates have brought "misery and starvation to many segments of the globe," he stressed that the challenge to America is to turn her population growth into a national opportunity by retaining a free enterprise system which can create and maintain the necessary jobs.

Attendance of more than 1,000 men and women from all parts of the United States and Canada set a new high record for DMAA conventions. They assembled at a time when the association's index indicated a \$1.6-billion direct mail volume for this year.

A three-day college education was the alias for the program which featured a "\$100-million faculty" offering some 154 courses covering all phases of direct mail advertising. College dean was Henry Hoke, Sr., editor of Reporter of Direct Mail Advertising. Robert Dale, Creative Mailing Service, Freeport, N.Y., was general chairman.

The keynote message was presented by Austin Kiplinger, executive vice-president of the Kiplinger Organization, Washington, D.C. John L. McQuigg of J. Walter Thompson Co., Detroit, discussed direct mail's present and future outlook from the advertising agency's viewpoint and called for more coöperation with the direct mail industry.

Eldridge Peterson, publisher of Printers' Ink, announced the winners in DM-

AA's direct mail leaders "Tops for '57" competition. Awards for 56 outstanding campaigns were presented.

Winner of the Gold Mail Box Award for the "best-of-all" entry was the Union Bag-Camp Paper Corp., New York City. Material for this campaign included black-and-white, two- as well as four-color work, screen process printing by Masta Displays, New York City, offset by Pace Press, New York, and Precision Lithographers, New Hyde Park, N.Y.

### Ideal's Milwaukee Office Moves

The Milwaukee office of the Ideal Roller & Mfg. Co. has been moved to 4377 N. Teutonia Ave. Ideal representatives in Milwaukee are Merle Owen and Chester Schumann.

# F. J. Tominey Heads New England Printing Week

Twelfth Annual Printing and Publishing Week of New England is timed for Jan. 11-18 with the Fifth New England Printing Machinery Show on view Jan. 14-19 in the First Corps Cadet Armory in Boston.

Nine groups will sponsor the Printing and Publishing Week program with Francis J. Tominey of New England Printer & Lithographer as general chairman and Albin R. Johnson, Jr., Tileston & Hollingsworth Co., and Merrill N. Friend, Spaulding-Moss Co., as the vice-chairmen. Mr. Johnson has been named Printing Machinery Show committee chairman. G. Thomas West, General Printing Ink Co., is vice-chairman.

The Bookbuilders of Boston will stage a public show at the Boston Public Library and a special exhibit at the Printing and Publishing Week banquet.

# Third International Trade Fair To Be Held in Dusseldorf Next May

The Third International Fair Print and Paper, "DRUPA 1958," will be held in Düsseldorf, Germany, May 3-16, 1958. Exhibitions will include printing and paper machinery, auxiliary materials, graphic art and productions, and trade organizations displays.

From the first fair in 1951 to the second in 1954, the number of exhibitors and visitors increased over 60 per cent. This one will have a new building with a total area of 236,800 square feet. The entire area will be 62,000 square meters. Information may be obtained from Nordwestdeutsche Ausstellungs-Gesellschaft, GmbH, Düsseldorf Ehrenhof 4.

Previous attendance records were broken when almost 300 attended Printing Industry of Carolinas convention in Myrtle Beach, S.C., recently. Officers elected are (from left, front) Heber Brunnemer, Good Will Press, Gastonia, N.C., vice-president; William Cranford, Seeman Printery, Durham, N.C., president; Raymond Blattenberger, public printer of the U.S., honorary president; (top) William P. Jacobs, Jacobs Bros., Clinton, S.C., ex-officio; George A. Moore, Jr., Commercial Printing Co., Raleigh, N.C., secretary-treasurer, and Eugene H. Salmon, Columbia, S.C., executive secretary





"Our Lawson's Electronic Spacer makes .002" accuracy routine." JAMES VECCHIO, BINDERY SUPT., UNGER PRINT-ING & LITHO. CORP., CLEVELAND



"We cut to closest tolerances with our 4 Lawson cutters." John L. Kurtz, Vice President, Kurtz Bros., Clearfield, Pa.



"Our Lawson is the greatest possible value for the money." W. F. HAMMEL, JR., PRESIDENT, GARDEN CITY ENVELOPE COMPANY, CHICAGO

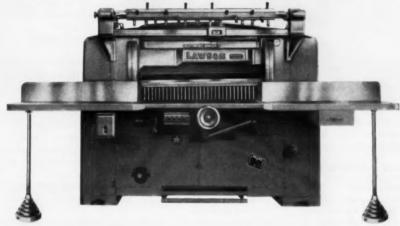


"Our 3 Lawsons reduce spoilage-give trouble-free performance." SAM LANGS-DORF, JR., PRESIDENT, UNIVERSAL PRINT-ING COMPANY, ST. LOUIS





"We depend on Lawson's accuracy and productivity." WILLIAM E. GINSBURG, PRESIDENT, PRACTICAL BOOKBINDING CO., INC., NEW YORK



Printers, lithographers, bookbinders, paper mills-they all agree: Lawson Series V-65 Heavy Duty Hydraulic Clamp Cutters give exceptional accuracy-maximum production-greater safety - and more profits for you! Write, wire or phone today, and get complete information.

### E. P. LAWSON CO.

Subsidiary of Miehle-Goss-Dexter, Inc.

426 West 33rd Street, New York 1, N.Y.

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A. E. HEINSOHN Denver, Salt Lake City, El Paso

# G. B. McCollum Named Head of MASA International

Giles B. McCollum, vice-president of the Reuben H. Donnelley Corp., Chicago, was elected president of the Mail Advertising Service Association International at the association's 36th annual convention in Washington, D.C., Sept. 6-10.

Mr. McCollum has served MASA International as a board member since 1954, occupying the posts of treasurer in 1955 and vice-president in 1956.

Representatives of the 1,000 member firms of MASA gathered in the nation's

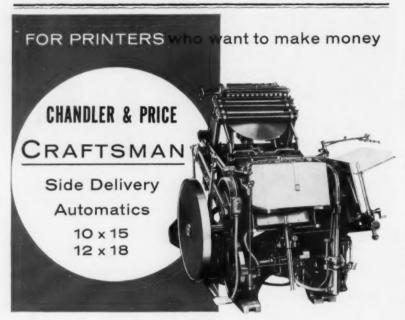
capital to view exhibits of graphic arts equipment and supplies and to hear Raymond Blattenberger, Public Printer of the United States, speak of "Profits on the Potomac

Mr. Blattenberger's talk opened four days of panel discussions, seminars and workshops on all phases of direct mail production-advertising, mailing, duplicating, costs, planning and counselling.

Events included a Sunday breakfast featuring Richard Hodgson, executive editor of Advertising Requirements and Industrial Marketing, as guest speaker and an advertising and sales clinic.

The closing luncheon featured the presentation of the MASA achievement awards including the Miles Kimball Award, highest honor in the direct mail advertising field.

The coveted award was won by Harry J. Maginnis, executive manager of the Associated Third Class Mail Users, Wash-



Every operating feature of C & P Craftsman automatics is designed to enable the printer to do better work -faster:

- 1. Side-delivery provides the same ample capacity on both feed and delivery tables.
- 2. Two-up hairline register of both one and two color forms doubles production of small sizes
- 3. Dual impression controls built-in to substantially reduce makeready time in changing from light to heavy forms.
- 4. Left or right register provides greater facility on "work-andturn" jobs.
- 5. Time-proved ink distribution insures correct inking over entire form, both large halftones and heavy solids.

- 6. Extra large sheet sizes -(11" x 17" on 10" x 15": 13" x 19" on 12" x 18") can be accommodated with smallest size of sheet down to 1 1/8" x 3 3/8"
- 7. High Speed Production which delivers quality printing at speeds consistent with the kind of work being produced.

In addition, complete convenience in operating controls, oiling, washup and adjustments are provided for the pressman.

Ask your C & P dealer for full details of the Craftsman Side Delivery Automatic or write us.

As accessory equipment these presses can be furnished with automatic throw-off and stop if sheet fails to feed or to deliver.





Harry J. Maginnis

ington, D.C. Maginnis is the sixth winner of the Kimball award, which is conferred annually by MASA to the individual who has made the most outstanding contribution to direct mail advertising.

Mr. Maginnis was cited for his legal ability in helping to avert a threatened embargo on third-class mail service last April and for his testimony in Congressional postal rate hearings.

### International Color Corp. Changes Name to World Color

To avoid confusion with the name of International Color Gravure, Inc. of New York City, International Color Corp. of Daytona Beach, Fla., has changed its name to World Color, Inc.

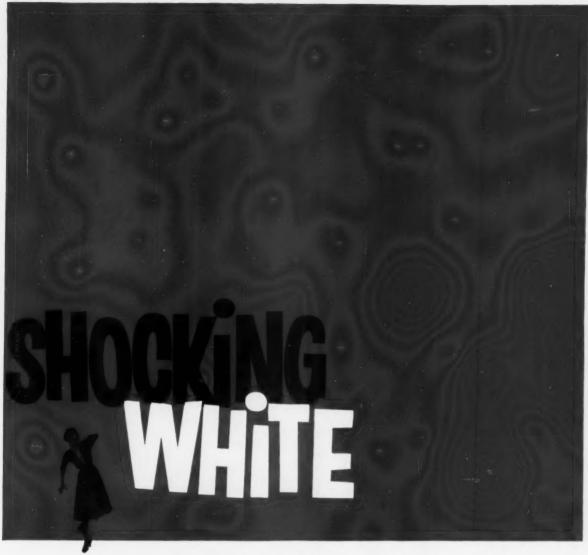
The company is completing a color processing plant at Daytona Beach. Office and manufacturing facilities are in West Nyack, N.Y., where color screened negatives and positives are made.

At first anniversary celebration of Graphic Imprinting Service Co., Philadelphia, Shirley Crayder, president, hands slice of cake to William Crayder, secretary-treasurer, after discovering that a paper cutter makes a wonderful "slicer"



THE CHANDLER AND PRICE COMPANY 6000 Carnegie Avenue Cleveland 3, Ohio





The shimmering brilliance of fresh-fallen snow . . . the intense moment of a lightning flash . . . captured for you in Shocking White Plover Bond.

Shocking White Plover Bond—for those who desire the vividness imparted by white fluorescent dye and the notable quality of Plover Bond.

Like all Whiting-Plover papers, Shocking White Plover Bond is carefully crafted from selected cellulose fibers and processed in the water of Whiting Springs . . . the purest papermaking water in the world.

Shocking White Plover Bond is now available from your printer. An interesting Sample-Demonstration Kit is ready for you.

Just write Whiting-Plover Paper Company, Stevens Point, Wisconsin.



whiting PLOVER paper company,



The Southwest School of Printing at Huntsville, Tex., trains between 40 and 50 printers each year

# New Southwest School of Printing Matches Progress in Graphic Arts

The Southwest School of Printing believes that much of its value lies in the fact that it matches the industry in progress. "We can't forget for a minute that printing is dynamic," said Robert L. Gleason, director of the school.

For some 25 years the school has had this maxim pressed home at a cumulative rate. And its extensive printing program now, covering everything from stereotyping to teletypesetting, seems to show that the school itself is dynamic.

Nor is the school's location altogether static. It was transferred late in February from Dallas to Huntsville, Tex., where it became a division of Sam Houston State Teachers College. It absorbed the college printing department in a move to create one extensive printing program.

The relocation is interpreted by officials of the Southwest School of Printing as a move which will considerably broaden the

Afton Schulz (center), newly-elected president of Southwest School of Printing, Huntsville, Tex., discusses plans of future operations with William H. Egan (right), retiring president, and newly-elected vice-president Carol Blanchard. E. M. Dealey and Mr. Egan were elected v-p's also



school's operation as well as advance its potential training capacity. It now operates among the related departments of the college—photoengraving, photography, journalism, commercial art—in a coördinated program, along with its independent training function.

Complementary instruction and crosstraining programs exist among all these departments. For example, a printing student may enroll in journalism or photoengraving courses for an appreciation or for practical training in these fields.

Students will not be limited to the graphic arts family, however, Mr. Gleason said. With the move the school added the

curriculum plan which leads to a degree in printing. And with the completion of printing and academic courses, the college will award a bachelor of science degree in printing; but Mr. Gleason pointed out that printing courses are still paramount and will be completed first.

Along with the extension of its horizontal scope, however, the school still stresses depth of training. Machine composition, for example, is emphasized. The basic training outline followed includes one semester of letterpress training, one semester of offset training, one semester of hand composition, and two semesters of machine composition.

The school expects to continue to train between 40 and 50 printers a year. It will continue also the 16-month training program which will considerably augment its capacity.

The Southwest School of Printing, along with the college's entire graphic arts program, is housed in the Sam Houston College graphic arts building. It occupies one level—about 8,000 square feet—of the three-story structure which was built in 1951.

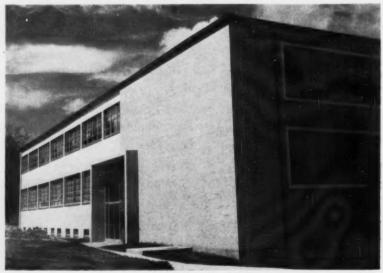
During the summer and early fall, the building is completely air-conditioned by refrigeration from a central college unit.

Other advantages accruing from the school's move, Mr. Gleason noted, include a scholarship plan, under which several scholarships will be awarded to "deserving men showing merit in the field and desire to become printers," and low tuition and adequate living accommodations at the college.

### Louisville GAA Moves Offices

The Louisville Graphic Arts Association has moved into new quarters in the new Commonwealth Bldg. Air-conditioning, a parking garage, a conference room, and a reception room are some of the features of the new location.

Southwest School of Printing, now a division of Sam Houston State Teachers College, Huntsville, Tex.



# GREAT NAMES LIVE FOREVER . . .

Cadillac

as far back as 1918, was a great name in fine cars



Today, men who appreciate and understand fine craftsmanship, rate Cadillac as a thoroughbred in the automotive field.

Since the turn of the century, McLaurin-Jones Old Tavern has been the great name in metallics. These fine gold and platinum papers have always printed with extreme brilliance and given sparkling results in both line and halftone work.

Recently, McLaurin-Jones merged with Ludlow Papers Inc. The marriage resulted in an even finer line of Old Tavern metallics. Now, behind every sheet of Old Tavern is the combined research facilities and technical experience of these companies.

So, the name and fame of Old Tavern lives on. Why not specify Old Tavern for your next job. These fine gold and platinum papers are available in water soluble, heat seal or dry-stik gumming, as well as ungummed in label and cover weights.

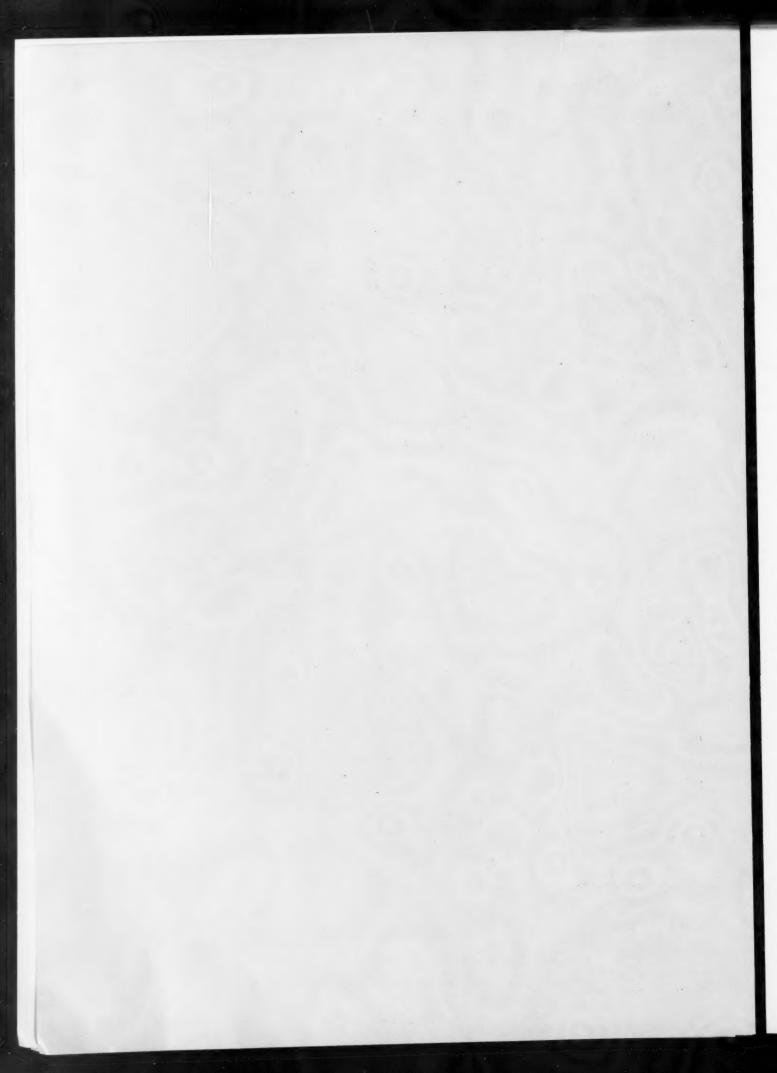
Send for free 9" n 12" reprint of antique car

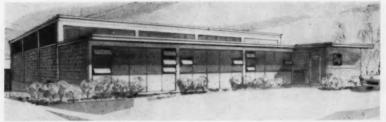


Fine Papers Division

Brookfield, Massachusetts

Some of our Pine Papers: Flat Gammed, Heat Seal, Dry-Stik, Old Tyvern, Waretone, Color ated, Postcard, Cover, Box Cover, and Relyon Landerton.





Plants being constructed in Kalamazoo, Mich., and Seattle for Sinclair & Valentine Co. will be in operation by the end of the year. Plant in Secaucus, N. J., and two others to serve northern Michigan and the Pacific Northwest are being built. In a ten-month period S&V will have built five plants



New York Employing Printers Association education committee planning 41st year of evening courses starting in October are (from I.) Don H. Taylor, NYEPA president; Nathan Neuer, Typecasters Co.; Richard B. Davis, Davis, Delaney, Inc.; Randall H. Pakula, Bryant Press, Inc., chairman; Mildred Kallfelz, NYEPA educational director; Alfred Ballabio, New York City Printing Co., and Bernhard J. Kress of McGraw-Phillips Printing Co., Inc. More than 700 persons attended the courses last year



This new building in Northbrook, Ill., Chicago suburb, houses the general offices and plant of General Binding Corp. and contains more than 300 per cent more space than the old Chicago building had

Winners in International Craftsmen's Share Your Knowledge Review cover contest received awards at recent Buffalo convention. From left to right: Howard N. Keefe, Cincinnati, chairman of the International's Publications Commission; Robert Jankowski, president of the Toledo Club; Charles J. Felton, president of the New York City Club, and Dillon H. Gaskill, president of the Dayton, Ohio, Club



#### Cleveland Printing Firm Board Chairman Retires

Harold W. Hill has announced his retirement from active duty as chairman of the board of the H. W. Hill Printing Co.,

Cleveland. He has been active in trade association work, having been president of the Cleveland Typothetae Association, now Printing Industry of Cleveland, for four years. He served on the management committee and executive com-



Harold W. Hill

mittee of the old United Typothetae of America in Washington, in 1944 was elected vice-president and the following year president of the organization. Mr. Hill was a founder and first president of Printing Industry of America, successor to U.T.A., and has been a director ever since. He is a member of the Ash Khan Crew, honorary society of the printing industry. His son, Jack G. Hill, is continuing as president of the Hill company with Robert A. Harrison as vice-president in charge of sales.

#### Harold M. Davis of New York's Davis, Delaney, Inc., Dies

Harold M. Davis, who started his career 51 years ago as a printer's devil and became a cofounder of Davis, Delaney, Inc., color printing house in New York City, died at the age of 65 on Sept. 18 in his summer home at Elberon, N.J. He was the company's treasurer and former president and for many years had been prominent in New York printing affairs.

Mr. Davis was a former treasurer of the New York Employing Printers Association and a former member of its board of directors and education committee. He had served on the Graphic Arts Educational Commission and as vice-president of the American Institute of Graphic Arts and chairman of its Printing for Commerce Clinic.

#### Printing Management Course Starts At Western Michigan University

Western Michigan University, Kalamazoo, has added a four-year Printing Management course to its curriculum. The course is beginning this fall and will lead to a bachelor of science degree.

Training for management and sales in the industry is the objective, but laboratory experience in typography, Linotype composition, presswork, lockup, etc., will be given with emphasis on performance standards, best uses, and limitations of equipment. L. J. Brink, associate professor of printing, has been placed in charge of the new course.

## Foster Type and Foster Mfg. Co. Hold Printing Equipment Fair

A printing equipment fair has been set up by Foster Type and Foster Manufacturing Co., Philadelphia, to display products made by companies throughout the world. The display is permanent with a list value of over \$1-million and is wired for demonstration purposes.

The Consolidated Pearl and 15x22 Albert presses, Consolidated camera, Douthitt sinks, Craftsmen line-up tables, Gelb line-up tables, Brown vacuum frames, and MacBeth arc lamps as well as Foster-built composing and offset storage equipment are included in the exhibition.

#### Myron F. Lewis Re-elected Head Of Printing Supply Salesmen

Myron F. Lewis, Chicago, was reëlected president of the International Printers Supply Salesmen's Guild at the annual convention of the group in Buffalo early in August. The meeting was held in the same hotel at the same time as the annual convention of the International Association of Printing House Craftsmen.

Louis A. Croplis, New York City, continues as first vice-president. Herbert L. Mitchell, Los Angeles, is second vice-president. Francis J. Tominey, Boston, is secretary, and Charles S. Tompkins, Detroit, is treasurer.

Davidson Corporation wants to send

you a free copy of the new "Questions



Interstate Press, Hartford, Conn., was awarded certificate of appreciation for supporting the Air Force Reserve Program from First Air Force Headquarters, Mitchell Field, N.Y., and a citation for contributions of time, effort and material to Hartford Air Reserve Center. Shown (I. to r.) are Interstate owners Robert H. and Jack L. Echelson and Major Ralph L. Simms, training officer of 2604th Air Reserve Center, Hartford

#### Sinclair and Valentine Opens New Ink Plant in Kalamazoo

Sinclair and Valentine Co. has timed for early October the opening of a new printing ink plant in Kalamazoo, Mich. With Dan J. Math as manager, the plant will serve the northern Michigan market. Architectural design of the building makes allowances for future expansion.

Modern equipment installed for producing all types of commercial printing inks includes pony and Lightning mixers, three-roll and Morehouse mills. The plant will also stock the company's lines of screen process colors plus lithographic chemicals, plates, blankets and other litho supplies.

#### ANPA Research Institute Holds Stereotype, Pressroom Seminars

The first of three seminars on stereotype and pressroom operations, sponsored by American Newspaper Publishers Association Research Institute, took place Sept. 9-13 in Chicago. The second was timed for Oct. 7-11 at Hotel Statler, New York City, and the third will be staged Nov. 4-8 at Sheraton-Blackstone Hotel, Chicago.

Objectives are to give newspaper managerial personnel basic understanding of stereo and rotary press operations and to encourage application of this knowledge to production problems.

#### Morrill Opens Cleveland Branch

An R.O.P. color service station has been opened in Cleveland by Sun Chemical Corp.'s Geo. H. Morrill Co. division. The new branch services newspapers in Ohio, southeast Michigan, western Pennsylvania and parts of western New York and West Virginia.



#### H. M. Fritz Gets Top Post Of William G. Johnston Co.

After only two months of being vicepresident, Harry M. Fritz has become president and general manager of the



Harry M. Fritz

William G. Johnston Co. of Pittsburgh. He replaces Robert H. Caffee who died recently. Mr. Fritz has been in the printing industry for 39 years and has risen from the ranks of his present company where he has worked for 21 years.

Previous positions have been composing room foreman, assistant general manager, secretary, and director. He is a past president of the Printing Industry of Pittsburgh and a director and member of the Union Employers Section of Printing Industry of America.

#### T. J. Stulz and Daniel Smith Are Gravure Research Chairmen

T. J. Stulz has been named chairman of the Gravure Research, Inc. steering committee. He is president of the Gravure Technical Association and treasurer of Parade Publications, Inc.

Daniel Smith, new chairman of the Gravure Research technical advisory committee, is Interchemical Corp., New York City, director of physics research, chairman of the Technical Association of the Graphic Arts color committee and a past director of the Inter-Society Color Council. Graphic Arts Corp. of Ohio and Axel Springer & Sohn, Hamburg, Germany, are new members of Gravure Research, Inc.

#### Mergenthaler Linotype Invests In Two Electronic Companies

The Mergenthaler Linotype Co. has acquired financial interests in the Electric Auto-Lite Co. of Toledo and the Radiation Electronics Corp. of Chicago.

Martin M. Reed, president of Mergenthaler, said that the investment in Electric Auto-Lite, a major supplier to the automotive and aviation industries, was less than ten per cent of the outstanding stock. He described Linotype's interests in Radiation Electronics Corp., which was set up by a group of University of Chicago scientists, as substantial but not sufficient for control. He added that Mergenthaler would probably market any commercial or military products developed by the Chicago company.

#### F. R. Sisson, Jr., Dies at 49

Frederick R. Sisson, Jr., editor of *Paper and Paper Products*, published by Walden Sons & Mott, Inc., died in his New York City home on Aug. 14 at the age of 49.



#### Post Office Makes Changes In Stamped Envelope Sizes

The Post Office Department introduced a new size of envelope on Aug. 1. According to Postmaster General Summerfield, the new 35/8×6½ stamped envelope is the same size as one of the most popular unstamped commercial envelopes. The new envelope fits sorting machines being developed for future use.

By July, 1959, the department plans to prohibit envelopes smaller than 23/4x4 inches. This ban now applies to United States international mail.

The department also plans to discontinue sale of two less popular size envelopes:  $3\frac{1}{2}x6\frac{5}{16}$  and the  $3\frac{3}{4}x6\frac{3}{4}$ . They will be taken off sale gradually.

#### Mee Named POPAI Director

William W. Mee is Point-of-Purchase Advertising Institute's new executive director. He is a Harvard College and Harvard Graduate School of Business Administration graduate who was with General Aniline and Film Corp., New York City, before he became assistant to the vice-president of the Association of National Advertisers, Inc.

Winners in the recent club bulletin contest conducted by International Association of Printing House Craftsmen, from left to right: Arthur Vassilion, editor Syracuse Rough Proofs, second place, Group B; Harry Fritz, editor Pittsburgh Craftsman, first place, Group A; R. M. Ritterband, chairman, club bulletins committee, with cup awarded to Honolulu Kokua, first place, Group B; Herbert Mitchell, Los Angeles, with cup for Craft-O-Grafs editor Bill Brock, second place, Group A. Clive Atherton, San Francisco, with cup for editor Edward Maggi, third place for Group A. Division between A and B was 150 members. Not represented: Utica Club's On the Beam

#### Mead Corp. Offers Two Merit Scholarships for College Study

The Mead Corp. of Dayton, Ohio, has again announced two merit scholarships available to two high school seniors. One scholarship is for the top ranking son of a Mead employee and the other for an outstanding boy in the nine states in which Mead operates a plant. They are Florida, Georgia, Illinois, Massachusetts, Michigan, North Carolina, Ohio, Tennessee and Virginia.

Students eligible for the scholarships must plan to study or follow a career in accounting, business or personnel administration, chemistry, physics, or in the engineering field.

Faculty for New York Employing Printers Association's 41st year of evening courses includes (from I., front row) Ernest Schmatolla, Publishers Printing-Rogers Kellogg Corp.; Irving B. Simon, Grosset & Dunlap, Inc.; Elizabeth Stalcup, Radio-Electronics; Frank Stockinger, Jr., Stockinger & Langbein Photo Litho Corp.; Hoyt Howard, Hoyt Howard, Inc.; (back) Herman Wiedemann, Isaac Goldmann Co., Inc.; John O. Collison, Niagara Lithograph Co.; George L. Robbins, NYEPA staff; James M. Secrest, Marshall-New York, Inc.; Charles V. Morris, Aldine Paper Co. and Reinhold Gould, Inc., and John S. Sherdon, NYEPA staff. Almost 300 years of printing and related experience are represented





Elaine Harris, printing management student at Carnegie Tech, stands at press in the school lab

#### CIT Has Female Student In Printing Management

Up to date, no woman has ever received a university degree from a school of printing management. However, in June, 1958, the School of Printing Management of Carnegie Institute of Techonology in Pittsburgh, Pa., will bestow the degree of Bachelor of Science in Printing Management on Elaine Harris.

Miss Harris has had varied educational and work experience to pave the way toward entering the production end of the publishing business. After her graduation from Senn High School in Chicago, in 1946, she attended Bryant & Stratton Business College for a year, Wright Junior College at night for one year, and then day school for another year before entering the University of Chicago in 1950. She was graduated in 1954 with a Master of Arts degree in English Language and Literature.

During her college days, she worked at various clerical jobs, the Chicago Board of Education, the purchasing department of the University, and her last year of college and the two following years she was employed full time at the University of Chicago Press.

Winning a full-tuition scholarship for her first year at the University of Chicago was an accomplishment repeated by winning a renewable one-year Rotoprint Scholarship offered by W. F. Hall Printing Co., Chicago. This scholarship pays her tuition to Carnegie Tech, where she works part time in the administrative office.

First year subjects in her two-year course in printing management include typography, graphic arts processes, machine composition (Linotype), presswork, photolithography, and elements of industrial administration.

Elaine's home is Chicago where she intends to return, not only because it is home, but because it is now considered the center of the printing industry.

#### Design-Printing Exhibit Promotion Gets Under Way

Plans and promotion for the Design and Printing for Commerce exhibition sponsored annually by the American Institute of Graphic Arts and including 50 Advertisements of the Year got under way

Due for judging is commercially printed matter (except magazines for sale, packages, posters and store displays) produced in excess of 500 impressions in the United States or Canada between Jan. 1, 1956, and Sept. 1, 1957.

In selecting pieces for display, the jury will consider only reproduction design and quality. They will choose entries which most successfully demonstrate integration of original concept with excellence of production.

Advertisements that appeared in regularly published American and Canadian periodicals and that reached final proof form between Jan. 1, 1956, and Sept. 1, 1957 will be judged for excellence of design and typography.

The first showing of the exhibition will be approximately Feb. 1.

#### Challenge Acquires Mayville Line

Challenge Machinery Co., Grand Haven, Mich., has acquired the Mayville Metal Products Co. line of graphic arts equipment.



At 75th anniversary dinner of Commonwealth Press, Worcester, Mass., Hamilton B. Wood (r.), treasurer, gives watch to Raoul Gelinas for 28 years of service. John Tighe (left), vice-president and plant superintendent, has served 55 years

#### PIA-LA Forms Engravers Group

The newly organized Steel Die & Copper Plate Engravers Group of the Printing Industries Association of Los Angeles, Inc., has elected Dick Burdge of Burdge Engraving Co. as president. Albert E. Coffey, Jr., Albert E. Coffey Co., was elected vice-president, and Van Allen of T. V. Allen Co. became treasurer. The group will have committees on program, trade practices, production and new techniques, advertising and apprenticeship.



Ground has been broken for a new 15,000-square-foot building to house Heidelberg Western Sales Co. headquarters in Los Angeles. Offices, showroom, a graphic arts library, and service depot will be there

Miller-Trojan Co., Inc., of Troy, Ohio, has begun a two-day, year-long series of graphic arts demonstrations held every Friday and Saturday. Alignment, assembly and operation of Miller-Trojan process camera, fundamentals of line and halftone photography, and stripping and presensitized platemaking techniques are shown. At the first session are (l. to r., front) Julius Graifman; Darryl Hawn; Hayden Young, M-T demonstrator; Henry Croix; (back row) Troy Cummings; Chester Bryant; George D. Miller, M-T president; Matt Merkle; Melvin Zwick; D. Webb Martin, vice-president of Miller-Trojan



# The Portees Annon

#### TO MULTI-COLOR SHORT RUN JOBS

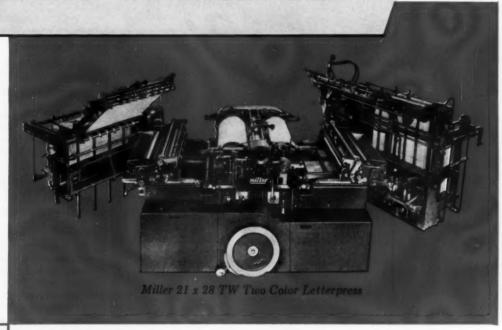
The experience of hundreds of printers proves that the Miller 21 x 28 TW is exceptionally profitable for short run multi-color letterpress jobs.

Hourly cost—including labor—is but a few cents more than a comparable size single-color press, and your color jobs are printed in half the time.

The Miller TW Letterpress is enthusiastically acclaimed by its users as the best profit maker in their plants. These shops range from multiple installations where the machines run around the clock, to plants where the TW not only handles all of their color work but also doubles as a single-color press.

If you have only an average amount of two-color or multi-color work, you can't afford to be without this press. Write today for full information.

FAST • QUICK GET-AWAY • HIGHLY ACCESSIBLE SIMPLE TO OPERATE • EXCEPTIONAL INK DISTRIBUTION STURDY • COMPACT • FINEST MILLER CRAFTSMANSHIP





#### MILLER PRINTING MACHINERY CO.

1115 Reedsdale Street, Pittsburgh 33, Pa.

MILLER PRINTING MACHINERY CO. OF CANADA LIMITED 730 Bay St., Toronto 2, Ontario

#### Del Val Ink and Color, Inc. Recently Formed in New Jersey

The formation of Del Val Ink and Color, Inc., Pennsauken, N.J., was announced recently by Frank A. Hamel, Jr., president. Del Val manufactures and sells flexographic and rotogravure inks.

Vice-presidents and department directors of the company are Fred J. Ertel, production; Henry Grantham, sales; John A. O'Donnell, sales; Albert M. Tobia, research and development, and Lewis T. Watkin, technical service. All the officers of Del Val were formerly associated with Bensing Bros. & Deeney, a subsidiary of Sun Chemical Co.

#### Two Detroit Printing Firms Merge Into Esterling Tri-Craft Press

Tri-Craft Press, Inc. and the Esterling Printing Co., two Detroit firms specializing in production of advertising and sales literature by offset and letterpress, have merged to become Esterling Tri-Craft Press, Inc. The offices and plant are located at 1922 W. Canfield.

Officers are William Kuttkuhn, board chairman; Roy Cahill, president; John Allman, executive vice-president and general manager; James Cahill, vice-president and secretary; Gerald Gebauer, vice-president and treasurer, and Harry Schuler, plant manager.



Luis Flores (I.), vice-president and general manager of Fuchs & Lang de Mexico, S.A. de C.V., Sun Chemical Corp. subsidiary, visited Sun's printing ink plants in the United States recently. Norman E. Alexander (r.), Sun president, shows him plans for new administrative offices in New York City which will be completed next spring

#### Milwaukee Guild Elects Officers; Carl Becker Named President

Carl N. Becker, president of Becker Electrotype Co., has been elected president of the Graphic Arts and Advertising Guild of Milwaukee. He succeeds Harry G. Hoffman, president of Hoffman & York, Inc.

Other officers elected by guild members were B. J. Paulson, Paulson-Gerlach & Associates, customer relations vice-president; Earl S. Vogt, L. Breithaupt Printing, education vice-president; David Olson, Dave Olson Typographers, Inc., secretary, and Bert S. Gittins of Bert S. Gittins Advertising as treasurer.

#### Oxford Miami Paper Becomes Division of Oxford Paper

Oxford Paper Co., New York City, has acquired the assets and assumed the liabilities of Oxford Paper Co., a whollyowned subsidiary. This makes Oxford Miami an Oxford Paper division continuing operations in West Carrollton, Ohio.

The change in status does not affect operations or personnel and was made in the interest of simplifying the over-all corporate structure, according to William H. Chisholm, Oxford Paper Co. president.

#### Ohio Apprenticeship Forum Held

The Seventh Annual Ohio Apprenticeship Conference was held Sept. 23-25 in Toledo. The theme of the workshop was "Apprenticeship Develops Skilled Workers" and its purpose was to give representatives of management, labor, schools, the public, and government the opportunity to join in a constructive discussion for industrial advancement. The graphic arts industry, machine tool and metal trades industries, and manufacturing and service trades industries were among the areas covered.



have the famous Glider speed and accuracy with

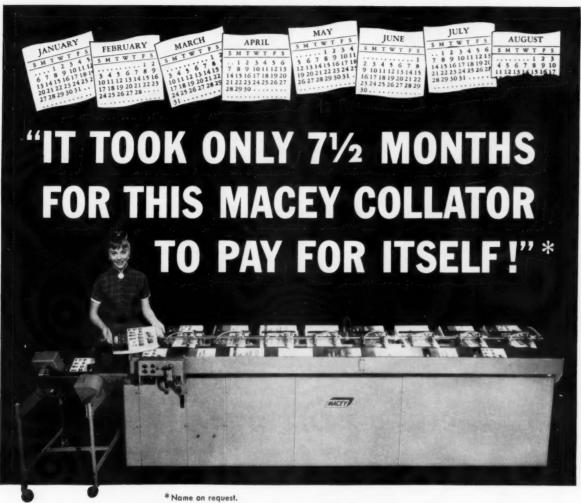
steps and waiting to use a saw.

Write for complete information.

flexible portability in the Hammond SlugSaw Glider. By

point in the composing room you eliminate unnecessary

placing the SlugSaw Glider in the most advantageous



# That's what Macey collators are doing for printers and binders every day!

THE MACEY COLLATOR IS:

FAST... One girl and an eight-station Macey will gather 24,000 sheets an hour.

**EFFICIENT** . . . It gathers, staples, counts, crisscross stacks, offsets, handles different paper sizes and weights.

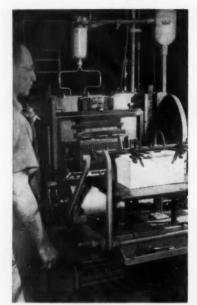
PRACTICAL . . . Eliminates errors, cuts down overtime, lets skilled help stay on their regular jobs, outperforms at least eight hand collators.

**ACCURATE** . . . Automatic detectors insure 100% accuracy.

You have 16 models to choose from, handling sheet sizes from 3 x 5'' to 12 x 17". Special sizes to order.

See you in the Macey booth at the National Business Show in New York.

S	END THE COUPON TODAY
HARRIS INTERTYPI CORPORATION	MACEY COMPANY A Subsidiary of Harris Intertype Corporation
☐ Se	nd me free literature
☐ Ho	ive a Macey representative call
Name	
Firm	
Firm	



# Compare Hamilton Bond

. . . because your work is as good as your bond

Hamilton Bond invites comparisons. Compare its white—a beautiful white—bright, sharp and clear. Here's a perfect background for printed, typed and handwritten impressions. Compare its formation—clear and perfect—a formation which insures a level surface for best press performance. Check its other top bond features—genuine watermark, distinctive colors (10 of them), strength and endurance, pre-conditioning, moisture-proof wrapping.

Any way you look at it, your work is as good as your bond. And Hamilton Bond brings out the best in your work!

# Hamilton Papers



HAMILTON PAPER COMPANY

Miguon, Pa.

Mills at Miquon, Pa., and Plainwell, Mich.
Offices in New York, Chicago and Los Angeles

#### Naz-Dar Company Plant Started on Chicago Site

Robert Doran, president, John Pottage, vice-president, and other executives of the Naz-Dar Co., including J. V. O'Brien, Naz-Dar Canada, were present for the ground-breaking ceremony for the company's new Chicago plant. Located in the industrial section of Goose Island, just northwest of the city's Loop, the new installation will be the first plant in the world built exclusively for the production of screen inks and sundry supplies, according to company officials.

One of the unique features embodied in the plant plans calls for a self-contained explosion-proof mixing and storage vault for the volatile chemicals involved. The laboratory and research department in the new Cherry Street plant will be greatly expanded, according to Naz-Dar, to remain the largest in the industry devoted to screen process ink development.

#### BB&D Companies Purchased By Sun Chemical Corporation

Bensing Brothers & Deeney Companies, manufacturers of flexographic inks for packaging materials, have become a subsidiary of the Sun Chemical Corp. and are continuing operations under their own name and management.

Acquisition of the companies, which pioneered in the development of flexographic inks, was an all-cash transaction at a price under \$5-million, according to Sun Chemical Corp. president Norman E. Alexander.

#### Nekoosa-Edwards Buys Paper Mill

Racquette River Paper Corp.'s pulp and papermaking facilities in Potsdam, N.Y., have been purchased by the Nekoosa-Edwards Paper Co., Neenah, Wis. Details of the purchase were completed last month. Burt Kassing has been named resident manager of the mill. Racquette River Paper Corp., a division of the Orchard Paper Co., St. Louis, Mo., will continue to operate the paper converting facilities at Potsdam.



B. H. Bunn (r.), president of B. H. Bunn Co., Chicago package tying machine firm, receives congratulations from Douglas Gregory, plant superintendent and oldest employee with 37 years of service, at firm's 50th anniversary open house. Richard Bunn, vice-president, is at left

#### Anderson, Ritchie & Simon Celebrates 25th Anniversary

Anderson, Ritchie & Simon, Los Angeles, called the Ward Ritchie Press until 1953, is celebrating its 25th anniversary. The plant has grown from a Washington hand press and two type faces to a \$200,000 plant with over 200 type faces and equipment including two Heidelberg cylinders, three Miehle verticals, a Monotype, Intertype, and other equipment.

Publication of a history and bibliography of the company and an exhibit of books and other printing are planned.

#### New IAES Directory Available

A 1957 reference directory of personnel information and addresses is available from the International Association of Electrotypers & Stereotypers, Inc., 1058 Leader Bldg., Cleveland 14. The Directory of Electrotype and Stereotype Producers may be obtained for \$1.

#### Box and Paper Firms Change Names

The name of the Jackson Box Co., Cincinnati, has been changed to Mead Containers, Inc., and the name of Atlanta Paper Co., Atlanta, Ga., has been changed to Mead-Atlanta Paper Co. Both companies are Mead Corp. wholly-owned subsidiaries.

The International Division of Sinclair and Valentine Co. staged a display at Graphic 57 exhibition in Lausanne, Switzerland. Executives attending were (I. to r.) W. W. Lindsay, S&V Mexico; W. von Siebenthal, director, Colora, Ltd.; R. H. Gathmann, International Division; M. J. Leckey, S&V president; W. E. Montoux, director of manufacturing. World map of S&V affiliates is in background



# impressive

# PRODUCTION RECORDS

are being set



- 1. COMMON IMPRESSION CYLINDER construction, insuring perfect register.
- 2. VERY HIGH PRODUCTION SPEEDS... over 1000 feet of paper per minute.
- 3. EXCEPTIONAL QUALITY ... if you do not already know Levey's reputation, ask a leading printer in your locality.
- CUSTOM ENGINEERING to your individual requirements.
- 5. COMPLETE PACKAGE INSTALLATION...including dryer, folder, reel, motor drive and controls.
- **6. LEVEY SEQUENCE CONTROL...** automatic timing of all press functions at start and stop.
- 7. BRUSH DUCTORS...a revolutionary new development and another Levey "first".
- 8. ALLER PROCESS PLATES...the original copperstainless-steel offset plate. Gives amazingly long runs and truly exceptional reproduction (from positives, too!).

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# FRED'K H. LEVEY CO., INC.

MACHINERY DIVISION

4901 Grays Avenue, Philadelphia 43, Pa.

A DIVISION OF COLUMBIAN CARBON COMPANY



Compiled and Edited by L. H. (Hal) Allen, Eastern Editor, The Inland Printer

#### Federal Reserve Board Action In Small Business Criticized

The Federal Reserve Board's plan for an 18-month study of small business financing problems prompted criticism from Senator John Sparkman, Ala., chairman of the Select Committee on Small Business, and Senator Joseph S. Clark, Pa., who heads the Small Business Subcommittee of the Senate Banking and Currency Committee.

During hearings on the capital bank bill several months ago, the Federal Reserve Board, expressing agreement that small business finds it difficult to get adequate financing, opposed all bills to fill this credit gap, according to Senator Sparkman.

Recalling that the Board backed a proposal for this purpose as long ago as 1950, Sparkman expressed disappointment that the Board "should now tell us that it will take another year and a half before it is able to come up with any help."

Senator Clark called no study at all better than one "bearing no fruit until 1959, since the mere fact that such a study is underway will be used as an excuse for opponents of such vital legislation to try to block passage during 1958."

#### Bureau of Engraving and Printing Producing Bills by Dry Intaglio

Dollar bills printed by the dry instead of wet intaglio process are now being produced by the Bureau of Engraving and Printing in Washington. The Bureau has started running eight new De La Rue sheet-fed rotary presses obtained from R. Hoe & Co., Inc.

Said Hoe president Joseph L. Auer: "This is the first time that currency meeting the high standards of the dollar bill can be produced by the dry intaglio process. The wet process prints 18 bills on a sheet. The dry process prints 32 and runs two and a half times faster. Since daily production runs to nine million bills, the several advantages of the new method are obvious.

"Each bill must be perfect. Wet banknotes impressed on engraved plates produce a fine printing job, but the paper tends to stretch and some bills are rejected. Dry printing eliminates this problem. This process requires equipment with greater precision and plate pressure."

Thomas De La Rue & Co., Ltd., England, designed and built the new presses. The Bureau, world's largest printer of banknotes, has been testing a prototype model for two years.

"De La Rue is the world's only manufacturer of banknote printing presses that also print money," said Mr. Auer. "It supplies foreign governments with more intaglio-printed currency than any other private company.

"Bureau banknote printing is expected to call for additional units. Under 15-year agreement, Hoe will be responsible for maintenance, repairs, spare parts and future design modifications."

#### Navy Department Official Urges Buying Commercial Printing

Featuring a recent District and Command Publications and Printing Conference sponsored by the Navy Department's Administrative Office was a statement by A. N. Spence, director of publications, in which he emphasized the policy of procuring printing from commercial sources was feasible.

He praised publishers and commercial printers for their coöperation with Navy printing management personnel. Their understanding of the problems involved, he said, "is enabling the Navy to procure more and more of its printing needs in privately owned plants. The mutual advantages are certainly obvious." He made it clear that further use of commercial printing, the Navy's goal, was in line

Shown is part of equipment and supply show staged during U.S. Navy Publications and Printing Conference. From left: F. V. Kent, Navy administrative officer; Rear Admiral R. J. Arnold, SC, VSN, chief of Supplies and Accounts Bureau; A. N. Spence, publications director; Joan H. Reves, A. B. Dick Co., Washington, D.C.



with the policy favored by the Joint Congressional Committee on Printing.

Charles H. Cox, speaking for John H. Dillon, administrative assistant to the Secretary of the Navy, called for "wise use of local commercial sources for needs which they can meet better and more economically than the Navy can."

Study of ways and means to provide economical, efficient and suitable printing service throughout the Navy was the Washington parley's purpose. Topics included standards relating to Navy operation of printing plants; functions of the Navy Graphic Arts Testing Center at Great Lakes, Ill.; preparation of duplicating masters; training and safety; and purchase, transfer and disposal of printing and related equipment. There was an exhibition of equipment materials.

#### GPO Publishes Report on "Pulp, Paper and Board Supply-Demand"

The Government Printing Office has published a report entitled "Pulp, Paper and Board Supply-Demand." It runs to 200 pages and details results of the first study ever prepared by the Department of Commerce for public use as an analysis of future supply and demand for principal products coming from a major manufacturing industry.

Last year's paper and board output capacity is figured at 34,095,000 tons. It is estimated that by 1965 annual capacity will be 40 per cent above the 1956 level, with wood pulp output 43 to 46 per cent higher than last year. Estimated demand for paper and board in 1965 will be 43,800,000 tons, an increase of 40 per cent over 1956 production. Projected capacity for 1958 is 38,800,000 tons on an indicated maximum basis, or 35,100,000 tons on a historical basis, compared with 34-million tons net demand.

The report points out that the 1956 value of pulp, paper, board and allied products totaled about \$11-billion. At the year's end capital investment in plant and equipment was some \$8,500,000,000, with another \$2-billion expansion in production facilities expected by the end of 1959.

Domestic newsprint consumption in 1965 is estimated at 8,250,000 tons, a 21.3 per cent increase over the 6,800,000-ton demand last year. Production capacity during 1957, 1958 and 1959 is forecast as more than meeting the growth in domestic demand.

Existing standing timber and prospective growth are said to be sufficient for keeping step with increasing demand for pulp and paper.

Many organizations and individuals participated in the study. The report was prepared under the technical direction of W. LeRoy Neubrech, assistant director for Pulp, Paper and Paperboard, Forest Products Division, Business and Defense Services Administration.

#### **Building Productivity Through Budget Control**

(Concluded from page 57) medium of print and to promote, publicize, educate and instruct the recipients.

The method of production and the unit price will vary; so will the profit, unless there is a guiding hand on the pricing helm. Thus one can understand the interest that many salesmen and particularly sales managers have in learning more of the methods employed to measure the value and ultimate price of the quotations which they present to their customers.

This interest has its personal merits too, for many salesmen learn in this manner that their sales commission is not the only factor in sales expense. They also acquire an appreciation of production values not previously known. For this reason we think the illustration on page 57 is helpful.

Here the keynote is salable units of productivity where the variances of high and low productivity are also shown.

#### Paul M. O'Brien Joins NYEPA

Paul M. O'Brien, coming from the Brooklyn Chamber of Commerce where he was public relations director, has joined the New York Employing Printers Association staff to fill the new position of director of public information and industry promotion, and to serve as executive secretary of the Young Printing Executives Club.

#### Statement of Ownership,

Management, and Circulation Required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) of

THE INLAND PRINTER
published monthly at Chicago, Illinois,
for October 1, 1957
1. The names and addresses of the publisher,
editor, managing editor, and business managers

are:
Publisher. Maclean-Hunter Publishing Corporation, Chicago, Illinois.
Editor: Wayne V. Harsha, Hazel Crest, Illinois.
Managing Editor: None.
Business Manager: Joseph J. O'Neill, Lombard,
Illinois.

Manageri Joseph J. O'Neill, Lombard, Illinois.

2. The owners are: Maclean-Hunter Publishing Corp., 79 W. Monroe St., Chicago 3, Ill., and Maclean-Hunter Publishing Co., Ltd., 481 University Ave., Toronto, Ont., Canada.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and tri-weekly newspapers only.)

WAYNE V. HARSHA, Editor.

Sworn to and subscribed before me this Is day of October, 1957. (SEAL) CLARA M. BROCKSCHMIDT

(My commission expires March 16, 1960.)

#### **Douglas Churchill Elected President** Of Montreal Employing Printers

Douglas Churchill of Churchill Press, Ltd. is the new president of the Employing Printers Association of Montreal, Inc. He succeeded R. T. Birch of Birch-Hinds Printing Co.

Serving with Mr. Churchill are Fred Best of Canadian Printing & Lithographing Co., first vice-president; William K. G. Savage of Fred F. Esler, Ltd., second vice-president, and J. S. Miller of Birch-Hinds Printing Co., honorary treasurer.

Board members are Donald C. Barwick of Barwick & Son, Ltd., Sydney Innes of Rolph-Clark-Stone-Benallack, Ltd., Alex Riddell of Crites & Liddell, Ltd., J. P. Stanley of Ronalds-Federated, Ltd., and R. B. Wallace of Wallace Press, Ltd.

#### Dan Ryan Co. Opens in Chicago

The Dan Ryan Solvent Co., a new corporation, has established offices at 732 Federal St., Chicago 5. Officers of the company are Gus Schelkun and Dan J. Ryan. Solvents and chemicals will be manufactured for letterpress, lithography, gravure and flexography. Mr. Ryan said that the new firm also will be sales agents for leading manufacturers of platemaking and pressroom supplies and equipment.



Better developing results ... and we'll prove it!

# 2 CASES OF SPECIAL FORMULA CLAYTON PREMIUM LITHO DEVELOPER

Clayton Premium Litho Developer, a precise, high-energy compound has, in the past, been prepared for only a few major lithographers. Now, for the first time, it is available to the entire lithographic field. Try this greater strength, longer life developer in your camera department now during our special "show-me" offer. Order an initial supply of 4 cases of developerwe'll send you 6 cases-the 2 extra cases as samples for your tests. If Clayton Premium Developer does not display greater capacity and process at least 17% more negative area than your present developer, return the remaining 4 cases for a full refund.

#### AVAILABLE IN TWO CONVENIENT SIZES





Clayton Premium Litho Developer is avail-able in 2 gallon cans, six sets to the case, or 10 gallon cans, two sets to the case.

Order today or write for more information and name of nearest supplier to

CHEMICAL COMPANY A Div. of American Photocopy Equipment Co. 5420 North Damen Avenue, Chicago, Illinois

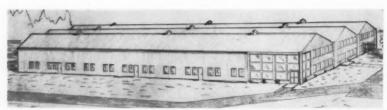
Dealer Inquiries Invited

Clayton Chemical Co., 5420 N. Dumen, Chicage, III. Gentlemen: I want to take advantage of your "show-me" offer on the Clayton Premium Litho Developer. Send me prepaid:

4 cases 2 gal. cans @ \$10.74 per case (plus 2 cases free) 4 cases 10 gal. cans @ \$15.14 per case (plus 2 cases free) I will use the two free cases to test your Developer. If I am not satisfied that it has greater capacity and will process at least 1796 more negative area than my present developer, I will return the four cases for a full refund.

Address.

City.\_\_\_\_Zone\_\_State\_\_\_



Cartons, overwraps and labels from aluminum foil, paper and polyethylene will be produced at the new 135,000-square-foot Reynolds Metals Co. manufacturing plant under construction in Richmond, Va.

#### New Foil Carton Manufacturing Plant Speeds Rotogravure Printing for Packaging Field

A new foil carton manufacturing plant is being built by Reynolds Metals Company to usher in a new era of higherspeed, lower-cost rotogravure printing as well as other packaging advancements and innovations.

Located at Richmond, Va., the \$3½-million plant is slated to go into production late this fall. Richmond will thus become a center of packaging research and integrated production. Reynolds already has aluminum foil plants and its Packaging Research Laboratory there and a plastics plant at Grottoes, Va.

Four high-speed, seven-color, specially designed Champlain presses with in-line cutting and creasing equipment are on order for a 135,000-square-foot building designed to house as many as six additional presses, according to Onnick H. Tashjian, manager of Reynold's printing division

"The four presses will print 44-inch stock instead of the usual 24- to 30-inch width," Mr. Tashjian said, "and they will be equipped with electronic devices for precise registering of colors."

The new plant will be capable of producing foil-laminated cartons, paper cartons, overwraps of Reyseal—the company's self-sealing lamination of foil, wax and paper—as well as other foil overwraps, paper labels, and foil-and-paper labels. Equipment will include an extruder for coating and laminating web materials with plastics.

Explaining Reynolds' entry into the carton manufacturing field, Paul Murphy, manager of Reynolds' packaging market sales, said the plant is being built primarily to serve "a tremendous, growing market" for foil-laminated cartons.

"In the past ten years the carton business has achieved a very large volume," Mr. Murphy said. "Revolutionary changes have taken place, and others are in prospect. In the cigarette field, for example, the flip-top box has appeared. This new plant will enable Reynolds to make the flip-top box."

Largest foil converter and printer in the world, with printing plants at Harrison, N.J., Louisville, St. Louis, and Los Angeles, Reynolds is building the new Richmond plant as part of a major expansion of its manufacturing and printing facilities for packaging products.

The Richmond plant will be a onestory, all-aluminum building featuring a filtered and treated air supply, highly mechanized, materials-handling equipment, and a straight-line production flow. Raw materials will enter one end of the building and will move through various stages of processing with no backtracking and emerge as finished products at the other end. Presses will be in parallel, and conveyors will be used to shunt materials from one operation to the next.

#### Rotary Forms Printers Guild Opens New Season

The Rotary Forms Printers Guild, whose printing company members in the northeastern states operate Dutro presses, launched its 1957-58 season of sessions last month in New York City.

George V. Meller of Carteret Printing Co., New York City, first vice-president, was named to head the official slate due for election at the October meeting. Other nominees are:

First vice-president, William Sutin of Cromwell Printery, Inc., Albany, N.Y.; second vice-president, Emanuel Lieberman, Schonbar-Leigh Printing Co., New York City; treasurer, George E. Herwitt, Printhouse Co., Hackensack, N.J.; secretary, Norman X. Guttman, Orville Dutro & Son, Inc., Los Angeles.

The Guild is completing plans for group insurance benefiting member company executives and other personnel. New members admitted last month are De Marco Business Forms, Inc., Philadelphia, represented by Alfred J. De Marco, president, and Greenwich Paper Corp., New York City, represented by Leon R. Elsohn, president.

#### Ad Postcard Firm Purchased

The Johnson Printing Co. of Minneapolis and St. Paul has purchased the E. C. Kropp Co., printers of full-color advertising postcards. The Kropp Co., said to be the first company to produce advertising postcards in America, utilizes the full-color Echkco process.

#### Packaging Institute Meets Oct. 28 in New York City

The Packaging Institute's 19th Annual Forum Oct. 28-30 at the Hotel Statler, New York City, will feature a flexographic printing seminar chaired by Alexander R. Bradie of Mosstype Corp.

Topics and speakers for this session on the afternoon of Oct. 29 are: new mechanical techniques in flexographic printing on paper, William Roehm, Royal Lace Paper Works; printing halftones, screens and bendays on film, Karl Weik, Cello-Foil Products, Inc.; artwork for pictorial reproduction, James H. George, Goodren Products Corp. and Crystal Transparent Corp.; multicolor art and presswork for folding cartons, Frank Longenecker, Simplex Paper Box Corp.; relation of equipment to print quality, Robert Zuckerman, Kidder Press Co.; relation of supplies and inks to print quality, Frank Hamel, Jr., Del Val Ink and Color; flexographic questionnaire survey report and analysis, Milton Bennett, Cellu-Craft Co., and John Cozza, Diaphane Corp. There will be a talk on consumer reaction to flexography.

Bleached board printing and converting problems are due for study during another seminar. Winning entries in National Flexible Packaging Association's competition will be on display the first two days. The final day luncheon feature will be a *Life* presentation of "creating, producing and distributing six million units of a new package 52 times every year."

#### Donovan Is ABF Regional Manager

Autographic Business Forms, Inc. announced last month the appointment of Edward M. Donovan, former sales training manager, as New York regional sales manager with offices at 342 Madison Ave.

Representing Mosstype Corp., Waldwick, N.J., printing equipment firm, employees, Anthony Milidantri (I.), sales-service representative, gives surprise plaque to Franklin Moss, president, for his "wisdom and inspiring direction in establishing our company as foremost in its field"

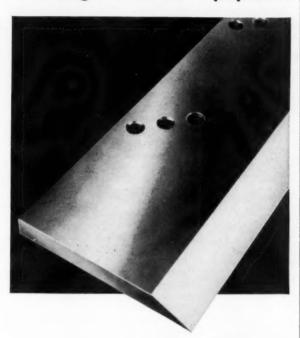


#### "Chips' DISSTON says:



"If it cuts cleanly

through all kinds of paper...



# ...you can bet it's a DISSTON!"

Disston 866 Paper Knives are made with a high-tempered steel face on a soft steel back. They are hardened, tempered, micrometer-ground to thickness and a high, smooth finish. A special Disston "combination grind" prevents dragging and binding... permits deep-lift cutting... insures hair-line accuracy.

Make your next paper knife a Disston 866. Order now from your nearby Disston distributor or Harris-Seybold branch!



FREE BOOKLET! Get this latest full-offacts booklet on how to choose, use and care for paper cutting knives. 32 pages. Fully illustrated.

Write: Henry Disston Division, H. K. Porter Company, Inc., Philadelphia 35, Pa.

H. K. PORTER COMPANY, INC.

Henry DISSTON DIVISION

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Proves "Door Opener" to More Customers



Booklets of seventy-five colorful gummed labels which you can use on letterheads, bills, estimates, etc., to solicit gummed label printing. Demonstrates how economically a sales story or message can tell and sell.

Ask for, Buy only the Finest-

PERFECTION ® FLAT GUMMED PAPER



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PAPER MANUFACTURERS CO.
PHILADELPHIA 15, PENNSYLVANIA

# Hot Wax Spot Carbonizing Features Mail Pieces

"Did somebody spill some ink?" So reads a direct mail message heading under a black illustration which looks as though somebody did get careless with ink. The answer below the heading is "No." What the eye-catcher at the top shows is a Spot Carb impression as it would look on the back of a business form.

"That's our electronic hot wax process spot carbonizing," says the message. "Finger it, rub it, then turn it over and write through it. You'll find that Spot Carb is hard, clean, non-smudging, and makes an unusually black, sharp carbon impression. That's our story in a nutshell."

This is a typical example of mailing pieces used by Spot Carbon Products to promote nationwide business. Mailings come from the plant at 54 Lafayette St., New York 13, where Samuel and Bernard Rice, partners, also operate Rice Printing

Rice customers are printers who serve business forms users. They spot carbonize forms already printed, blank forms for printing later in customers' plants, and are equipped to do the entire job—printing, spot carbonizing, collating, binding and delivery under the printer's label. Forms designing is another service.

Spot Carb may be applied to almost any grade or weight of paper from tissue up, according to the Rices, who have stocks which were developed for their process. They point out that form sheets up to 27x41 inches may be printed, cut and handled after carbonizing without smudging, offsetting, or causing soiled clothes or hands.

Special equipment runs the hot wax process with electronic controls designed to assure uniform and accurate results. A compound was developed to make the carbonized areas stay stable under all conditions and to assure clear reproduction of as many as 17 copies.

The process eliminates the need for interleaving and inserting carbon sheets. It applies carbon in spots of proper sizes and shapes, and only where they are required on the backs of form sheets. Grey show-through tints on the faces of forms indicate the Spot Carb areas. Says another direct mail message to printers:

"When the top sheet is filled in, Spot Carb automatically selects and transfers only the special information required on each of the underlying sheets. This one-write operation (hand or machine) cuts clerical work to a minimum. Carbon insertion and disposal are eliminated, although combinations of carbon and Spot Carb sheets may be used. Your form is the carbon. With Spot Carb your forms think and remember."

#### Forms Development Corp. Started; Will Design, Produce Business Forms

Forms Development Corp., Civic Center Building, Leonard at Lafayette St., New York City, was recently established as an organization devoted exclusively to design and production planning of forms for business systems.

Along with production planning and supervision, the company provides a custom-tailored service covering forms design and control, research, testing, work flow and time studies, according to Arthur C. Pforzheimer, president.

Forms handled include carbon interleaved, spot carbon and other types for record keeping, administration, and distribution of information.

Mr. Pforzheimer, a Massachusetts Institute of Technology graduate with an Engineering Administration degree, has a background of printing and engineering administrative experience.

The company he heads is concerned with basing forms designs on such practical elements as standardization of paper and press sizes, adaptation to cost accounting and management requirements.



Print clear, sharp numbers in **big** sizes on tickets, labels, tags, baggage checks, etc. Large-Figure Typograph is type high, has 7/32" Roman or Gothic figures. Over Type-High Typograph is available with ½" to 1½" Roman or Gothic figures, metal or rubber. These sturdy machines have hardened steel wearing parts . . . precision ratchets and pawls for accurate numbering at high speed.

Write for Force Rotary Heads and Typographs booklet.



### NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

#### **Dexter Rotary Pump Bulletin**

The Dexter Folder Co., Pearl River, N.Y., offers a four-page bulletin on models 2, 3 and 6 of the Dexter-Conde Dri-Air pump.

The illustrated brochure describes the features of the unit and gives complete specifications and operating recommendations. Drawings and tables give dimensions of all models.

#### Electrotype and Stereotype Book

The International Association of Electrotypers and Stereotypers, Inc., 1058 Leader Bldg., Cleveland 14, is offering the "Electrotype and Stereotype Handbook" which explains how duplicate plates are made and how they are used by the letterpress printing industry. The manufacture of stereotypes, plastic and rubber plates is also explained. Illustrations are included.

#### Vulcan Duroflex Offset Blankets

A new price list of Vulcan Duroflex offset blankets is available from Vulcan Rubber Products Division, Reeves Brothers, Inc., 54 Worth St., New York 13.

#### Davengraving for Embossing

Davidson Corp., 29 Ryerson St., Brooklyn 5, N.Y., has issued a technical bulletin describing Davengraving as an exclusive embossing process for use on the Davidson Dual-Lith. The illustrations show how the two-cylinder principle is adapted for inking designs or type lines and raising them above the sheet surface. This principle permits mounting two plates on the plate impression cylinder. One prints the inked image, the other embosses.

#### ATF Chief 22 Instruction Manual

All presswork procedures for efficient production on the Chief 22 offset press, which takes sheets from 8x10 to 17½x 22, are described in an instruction manual available from American Type Founders, 200 Elmora Ave., Elizabeth, N.J., or from its branch offices. Outlined and illustrated are steps in press preparation, trial printing, and printing operation. Maintenance of all parts is covered in detail.

#### Color Combinations on Tru-Colour

A series of Tru-Colour cover folders, showing two colors and black printed by offset on each of the 11 colors of Tru-Colour, is being mailed every month by Tileston & Hollingsworth Co., 211 Congress St., Boston 10. The purpose of the

sample folders is to help printers sell more color printing with visualizations of various color combinations.

#### Lighting Equipment Brochure

Macbeth Daylighting Corp., Newburgh, N.Y., is offering a new brochure called "Lighting for Critical Color Proofing and Viewing," Bulletin No. 269. Described and illustrated are fixture types, their uses and installation.

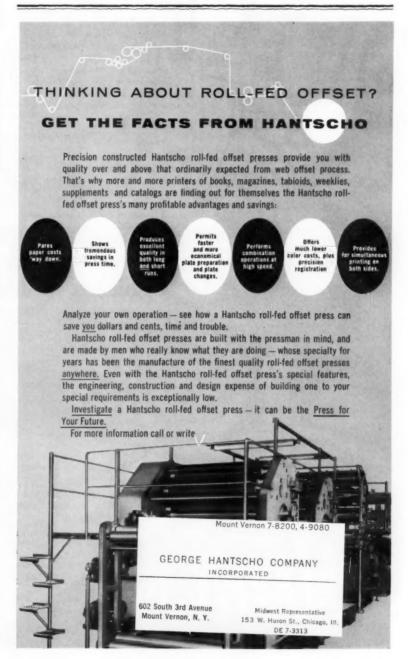
#### Graphic Arts Directory

The sixth edition of the *Graphic Arts Directory* covering the Los Angeles area is available from Graphic Arts Directory,

1537 W. 11th St., Los Angeles 15. The directory lists in alphabetical order firms related to graphic arts. Included are advertising agencies, artists, bookbinders, printers, silk screen processors, equipment manufacturers, and many others.

#### Making Paper 50 Years Ago

A homely version of Kimberly-Clark Corp.'s early history is presented in a brochure entitled, "I Made Paper for Fifty Years," as seen through the eyes of Henry M. Milbow, a 50-year employee of the company at the Niagara, Wis., plant. In anecdotal style cruder papermaking methods are recalled when logs were debarked



# SIMCO MIDGET

# UNFAIR TO STATIC!



static eliminators for all graphic arts machinery

the SIMCO company 920 Walnut Street, Lansdale, Pa.

# Uniformity ... precision ... economy ... with CHESHIRE LABELING MACHINES CHESHIRE labeling machines do your labeling job and do it 100% right at speeds up to 100% right at speeds up

by hand, measurements were made by guesswork, and machine speeds were far below present capacities. Copies may be obtained from the company at Neenah,

#### Ready-Made Ads for Electrotypers

The International Association of Electrotypers & Stereotypers, Inc., 1058 Leader Bldg., Cleveland 14, has available a spiral-bound booklet of "Advertising Sales Aids." It contains 12 full page black and white advertisements for use by electrotypers. The ads can be adapted to twocolors, can be used as they are with the addition of the advertiser's name, or changed to apply to a particular electrotype company. Vinylite molds of each ad cost \$12.50. Copies of the booklet with order forms may be obtained from the association in care of Floyd C. Larson, executive secretary.

#### Cerutti Press Bulletin

A four-page illustrated brochure describing the new Cerutti Series "R" Rotopackager Gravure Press for printing all flexible packaging materials has been issued by Parson & Whittemore Graphic Corp., 250 Park Ave., New York 17.

#### Filmotype Selection Guide

One hundred new styles plus the regular lettering fonts, in a variety of 364 alphabets, are contained in a "Lettering Styles Selection Guide" offered by Filmotype, 7500 McCormick Blvd., Skokie, Ill. Each style is arranged by weight and condensity. Screened effects are shown for some of the new styles. Scripts, novelty faces, modern alphabets and others are included.



Filmotype offers guide showing 100 new styles

#### Letterheads for Christmas Season

Samples of letterheads illustrated with Christmas scenes and with greeting suggestions are contained in a folder offered by Goes Lithographing Co., 42 W. 61st St., Chicago 21. Sample envelopes are also shown. "Holiday Letterheads" also come in sample kits for printers to show their customers. A price list is included.

#### Advantages of Modern Letterpress

"The Advantages of Modern Letterpress" are explained in a booklet to acquaint commercial printing buyers and students of graphic arts with the letterpress process and recent advancements in the field. Research, interviews and field study have contributed facts and figures toward this attractively illustrated booklet. Copies are available from Rolled Plate Metal Co. or Atlantic Zinc Works, Inc., 196 Van Brunt St., Brooklyn 31, N.Y.

#### **Baling Scrap Automatically**

How large quantities of scrap paper can be automatically handled and baled at the rate of four tons an hour is illustrated and described in a brochure available from East Chicago Machine Tool Corp., Balemaster Division, 4801 Railroad Ave., East Chicago, Ind. The Cyclomatic system flattens, hogs, air-conveys, crushes, and bales in one operation. Prepared corrugated scrap is said to bale to an approximate density of 30 pounds per cubic foot, and paper scrap to a density of 50 pounds per cubic foot.

#### Miehle Pictorial Summer Edition

The Summer 1957 Miehle Pictorial is a folder illustrating recent developments in the Miehle-Goss-Dexter Corp. Principals attending the M-G-D conference and various installations of Miehle and Dexter machinery are pictured. Copies may be obtained from Miehle Printing Press & Manufacturing Co., 2011 Hastings St., Chicago 8.

#### Admiral Script From Ludlow

A folder showing various applications such as invitations and announcements of Admiral Script may be obtained from Ludlow Typograph Co., 2032 Clybourn Ave., Chicago 14, Alphabets are shown in 14-, 18-, 24-, 30-, 36-, and 48-point fonts, caps and lower case.

#### Champion Cordwain Cover

The Champion Paper and Fibre Co., Hamilton, Ohio, is distributing a new color folder printed on Champion Cordwain Cover and containing samples of white and 11 other colors.

#### Letterpress Ink Selection

"Manders Guide to Letterpress Printing Ink Selection" is a booklet written by F. F. Johnston and published by Manders Printing Inks Ltd., Mander House, 2/4 Noel St., Oxford St., London, W.1., England. Among the topics covered are general jobbing work, covers, gloss inks, gold and silver inks, opacity and transparency of inks, ink economy, and others.

#### Improving Employee Relations

Brown & Bigelow has produced a booklet to promote friendlier employer-employee relations entitled "Payrolls Are





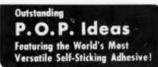
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#### "On the Ball" for TASTYKAKE

"On the Ball" for TASTYKAKE
"Striking" up interest in Philadelphia's baseball team, TASTY
BAKING CO. carries this huge 17'
ball on their trucks during summer
months. Ad Mgr. J. L. KNIGHT
"pitched" for KLEEN-STIK
"B"—the rubber-impregnated outdoor adhesive stock—
because it holds tight in spite of
rain, heat, oil and abrasion ... yet
removes cleanly even after months
of exposure. Brilliant red print job
by McCANDLISH LITHO of
Philly, handled by salesman JOE
WHITAKER and Prod. Mgr.
DAVE PRATT. A "hit"? Must be
—it's been running for three seasons!





IDEA NO. 115

X-5

K-5

K-S

X-5

K-S

K-5

#### **CARNATION Customer-Catcher**

Caknation Customer-Carcher Clever's the word for this unique 3-D "salad seller" by CARNATION COMPANY, Los Angeles. Built around a "pop-out" package replica of the company's Cottage Cheese, it was whipped up by Carnation's Adv. Dept. and SCHMIDT LITHOGRAPH CO. of San Francisco. Tasty illustration of fruits and vegetables sets off the headline "Salad Tonight!", while ingenious die-cutting locks together instantly to give depth. And selfingemous die-cutting locks together instantly to give depth. And self-sticking, peel-an'-press KLEEN-STIK Strips make it easy to assemble and attach to supermarket walls, cash register, or other prominent spot.

Make sure your customers know about KLEEN-STIK the valuable "extra" that builds extra business for you. Write today for your big free "Idea Kit."

# KLEEN-STIK Products, Inc.

7300 W. Wilson Ave. . Chicago 31.



# Murray Hill Bold

It's here, by popular demand! Now, with two weights, you can add the feeling of casual, yet imaginative handwriting to any printed page. The Murray Hills are practical, too: all sizes from 14 point to 72 point are cast on a square body, with no fragile kerns.

Your ATF Type Dealer offers prompt delivery from stock. Ask for specimen brochures, or write direct to the Type Division, American Type Founders, 200 Elmora Avenue, Elizabeth, New Jersey.

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ATF

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Buffalo Printers' Supply Company
NEW YORK:
New York ATF Type Distributors, Inc.
NEWARK:
Globe Printers' Supply, Inc.
PHILADELPHIA:
Foster ATF Type Sales Company
PITTSBURGH:
U. S. Printing Supply Company
SYRACUSE:
The Alling & Cory Company
WASHINGTON, D. C.:
George R. Keller, Inc.

#### Midwestern region CHICAGO:

CINCINNATI:
Cincinnati ATF Type Sales, Inc.
CLEVELAND:
Cleveland ATF Type Sales Company
DES MOINES:
Capitol Printing Ink Company
DETROIT:
Turner Printing Machinery, Inc.
GRAND RAPIDS:
The Central Trade Plant of Grand Rapids
INDIANAPOLIS:
Modern Photo Offset Supply, Inc.
KANSAS CITY:
Western Typesetting Company, Inc.
MILWAUKEE:
Milwaukee Printers' Roller Company
MINNEAPOLIS:
Perfection Type, Inc.
ST. LOUIS:
Warwick Typographers, Inc.

Graphic Arts Equipment Company

#### Southern region

ATLANTA:
Southeastern Printers' Supply Company
BIRMINGHAM:
Dixie Type and Supply Company
CHARLOTTE:
George R. Keller Company
DALLAS:
Robert W. Grubbe Company
JACKSON, MISS:
Standard Mat Service
LITTLE ROCK:
Roach Printers' Supply Company
MIAMI:
Printing and Offset Supply
SAN ANTONIO:
Texas Type Foundry

#### **Rocky Mountain region**

A. E. HEINSOHN: Offices in Denver, Phoenix, Salt Lake City, Albuquerque

#### West Coast region

LOS ANGELES: The Steward Company PORTLAND: A. D. Coy Company, Inc. SAN FRANCISCO: Griffin Brothers, Inc. SEATTLE: A. D. Coy Company, Inc.

#### Canada

SEARS LIMITED: Offices in Toronto, Montreal, Vancouver, Winnipeg

Look for this sign



People." Samples of personal letters from the boss giving congratulations for birthdays, anniversaries, achievements on the job and other occasions, and a B&B recipe calendar are suggested ways to improve morale. Copies may be obtained from the company at Quality Park, St. Paul 4, Minn.

#### Gravure Converter Press Folder

Champlain Co., Inc., 88 Llewellyn Ave., Bloomfield, N.J., is offering a bulletin on a heavy-duty gravure converter press with walk-in design. The press is made for maximum print widths of 44 inches on Model 44 and 54 inches on Model 54. Cylinder circumferences from 20 inches to 40 inches fit both models. Also announced are two dryers, a semi-extended dryer for 11-foot web lengths, and an extended lacquer dryer for 15-foot web lengths. Illustrations supplement the descriptive material.

#### **Baltotype Catalogs and Price List**

Three booklets are being offered by Baltimore Type & Composition Corp., 15 S. Frederick St., Baltimore 2. "Type and Rule Catalogue" by Baltotype, No. 13, is a complete listing and one-line showing of type faces, initials and rules. Decorative material, piece and strip borders, swash characters, initials, color spots, and "composing room necessities" are shown in "Handy Boxes" by Baltotype. The third booklet is a price list for type, borders, handy boxes and all products in the Baltotype line.

#### Bar-Plate Graphic Arts Equipment

The Bar-Plate Manufacturing Co., Boston Post Rd., Orange, Conn., offers a catalog describing and illustrating its products for the graphic arts industry. Included are cutting and creasing jackets for nonconverted and converted equipment and for regular cutters and creasers, diecutting jackets, diemakers layout table, photomechanical equipment, fountain dividers and other equipment for printers and boxmakers.

#### Fraser Sample Book of Fra-Opaque

To launch their new shade of white in Fra-opaque, Fraser Paper Ltd., 420 Lexington Ave., New York, is supplying distributors with a sample book designed in triptych format.

English and vellum finishes are represented with other pertinent information. The opacity tester carried in previous Fra-opaque books has been retained.

#### Precision Paper Knife Blades

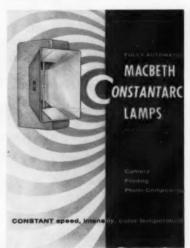
Design and construction features of the Simonds Worden White Co.'s paper knives are described in a folder now available. A diagram shows the knife edge bevels recommended for general purpose cutting as well as for hard, medium and soft paper, plus abrasive paper and cloth, foil, cellophane, hard fiberboard and rubber materials. Copies may be obtained from the company's Sales Promotion Department, 1101 Negley Pl., Dayton, Ohio.

#### Controlling Addition of Moisture

Controlling the addition of moisture to paper, paper board, textiles, plastics, etc., by means of the new Avisco Web Conditioner is described and illustrated in Bulletin No. 59 available from the J. O. Ross Engineering Corp., 444 Madison Ave., New York City. The bulletin explains how material travels continuously through the conditioner between opposing banks of pressure-regulated steam nozzles. Applications and advantages of the unit are given.

#### Macbeth Constantarc Lamps

A new "Constantarc" brochure contains a chart designed to aid in selecting arc lamps for camera, printing frame or photocomposing machine. Photographs of installations showing individual lamps, combinations, reflectors, carriers, and mountings available are included. The brochure may be obtained from Macbeth Arc Lamp Co., 141 Berkley St., Philadelphia 44.



Brochure from Macbeth shows Constantarc lamps

#### Nelson Cost Cutter Saws Folder

A brochure on Nelson cost cutter saws is available from the Pate Co., 3553 Peterson Ave., Chicago. Illustrated and described are models B, a console model having a <sup>3</sup>/<sub>4</sub> hp motor and recommended for newspapers and typesetting plants; C, which is a bench model similar to B but with ½ hp, and A, a ½ hp auxiliary unit for sawing and trimming. Table models A and C can be converted into console units by using utility cabinets.

Plates may be sawed up to  $21\frac{1}{2}$  inches and trimmed to 92 picas on all three models. Cabinets, an extension gauge and other attachments are also included. Specifications and prices are listed.

## PEOPLE IN THE NEWS

PAUL MOSCHETTI, a New York Employing Printers Association staffman since 1954, has become a principal in the Anvil Printing Co., Hartsdale, N.Y.

JOHN J. PEARCE, JR., formerly a mediator with the New Jersey State Board of Mediation, has joined the staff of the Printers League Section, New York Emploving Printers Association, and is assisting PLS secretary Matthew A. Kelly in handling labor relations.

DAVID E. GOLDSMITH, Carnegie Institute of Technology graduate with a Bachelor of Science degree in printing management, has been named assistant plant superintendent of Barnes Printing Co., New York City.

JOHN E. GEARITY, son of EDWARD GEARITY of the shipping department of Sinclair & Valentine Co., New York City, has won S&V's 1957-58 scholarship award which he is using for study at Manhattan College, New York City, majoring in psychology as a prelude to graduate work in labor relations.

JOHN P. BOSWELL has been promoted from the Cleveland representative for Lithoplate, Inc. to eastern district manager in New York City. GERALD ANDER-SON is the new southern district manager with his headquarters in the Washington-Richmond area. EDWARD F. KOREN has been named midwest district manager in Chicago. ROBERT GOETZ is southwestern district manager in Kansas City.

the Jahn & Ollier Engraving Co., Chicago, as quality control and production man in the offset division.

NORMAN B. HATHAWAY is the head of the new direct mail and promotion department of the creative division of Rolph-Clark-Stone, Toronto, Ont. JAMES RITCHIE, a mechanical engineer formerly with the Alger Press, has also joined the



The state of the s









Gerald Anderson

HERB MASON has joined Tracy Lithographers, Inc., and Perkins-Tracy Printing Co. of Minneapolis and St. Paul as a sales executive.

ARTHUR J. MUELLER, formerly with Chief Printing Co., Chicago, has joined

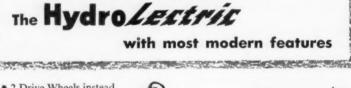
CARLETON R. CUMMINGS has been appointed vice-president in charge of sales and STANLEY T. KAYE has been named vice-president of production for Herbick & Held Printing Co., Pittsburgh. ELLEN A. COULSON, previously secretary and assistant treasurer, has been appointed secretary-treasurer of the company. KENNETH M. WINTERBOTTOM has become the new assistant secretary-treasurer.

FRANK M. ROTH has left the University of Pennsylvania, Philadelphia, where he was director of publications to become general supervisor of staff services for the advertising and merchandising department of the J. I. Case Co., Racine, Wis.

GEORGE N. ANDERMAN has been appointed to the sales staff of Milprint, Inc., Milwaukee. He is covering the Columbus, Ohio territory.

CHARLES S. O'NEIL, vice-president of research for Hamilton Manufacturing Co. of Two Rivers, Wis., died recently at 53.

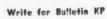
F. H. GILCHRIST, formerly general manager of the Beck Engraving Co. printing division, has been named sales representative in the New York area for Westcott & Thomson, Inc., Philadelphia.



A modern truck for modern plants

- 2 Drive Wheels instead of one
- 2 Braking Systems available instead of one
- · 4 Wheel Stability instead of three
- Alloy Gear Transmission instead of chains
- 100% more Steering Ease -Greater Maneuverability
- 50% less Maintenance -Easy Accessibility
- Finger-Tip Control -Greater Safety





STUEBING Designed . Engineered . Built







THERE IS A TRUCK FOR EVERY PURPOSE TO HANDLE ANY KIND OF MATERIAL.







**Gaylord Donnelley** 

GAYLORD DONNELLEY, president of R. R. Donnelley & Sons Co., Chicago,

celebrated his 25th anniversary with the company recently.

SIGURD W. HAUG has been appointed advertising manager of the graphic arts group of Sun Chemical Corp., Long Island City, N.Y. He was formerly associated with Bensing Bros. and Deeney, a division of Sun Chemical.

HENRY F. BLAKE has been appointed gummed tape specialist for Ludlow Papers, Inc., Needham Heights, Mass. He formerly was district representative for Hudson Pulp & Paper Corp., New York

HENRY L. HATCH has been promoted to St. Louis branch sales supervisor, printing products division, of Minnesota Mining & Manufacturing Co. EDWARD S. NEDEROSTEK is the new Dallas branch sales manager, and ALLAN J. HUBER is the new office sales manager of the Atlanta, Ga., branch.

EDMOND J. JANSSENS has been promoted to sales manager of the Port Huron Sulphite & Paper Co., Port Huron, Mich. He formerly was assistant sales manager





Harry Ellis, Jr.

HARRY ELLIS, JR., recently with the Fairchild Camera and Instrument Corp. Scan-a-graver Division, has become vicepresident of the newly formed Klischograph Division of Consolidated International Equipment and Supply Co. which has moved into new headquarters in New York City.

WILLIAM R. BECK, JR. is the new chief research engineer for Robertson Photomechanix, Inc., Chicago.



William R. Beck, Jr.



L. R. ERVIN has been appointed general sales manager of Vulcan Rubber Products Division of Reeves Brothers, Inc., New York City. ALLEN C. RABY is Vulcan southern sales representative.

L. J. LYONS has been named western sales manager for Nekoosa-Edwards Paper Co., Port Edwards, Wis.

MATT J. LECKEY, president of Sinclair & Valentine Co., New York City, division of American-Marietta Co., is chairman of the Printing and Allied Trades Division of the Muscular Dystrophy Associations of America drive for funds to support its research work.

LAWRENCE A. AUDRAIN died Sept. 9 in New York City at the age of 47. He was editor of Print, bimonthly graphic arts magazine.

MARTIN H. GEIPEL, mechanical production director of Ketchum, MacLeod & Grove, Inc., Pittsburgh, has retired after 46 years in the printing and advertising



Martin H. Geipel



CHARLES T. ELLIOTT succeeds H. R. KNOTT, who is retiring, as vice-president in charge of sales for the Wausau Paper Mills Co., Brokaw, Wis.

# **EVERY DAY MORE THAN** 10.0UU **PRINTERS** STOP OFFSETTING with Ortman · McCain SPRAY SYSTEMS

Like the 50,000,000 Frenchmen - - - we don't believe that 10,000 printers can be wrong --- especially when four out of five Ortman . McCain users are already repeat buyers.

We think there's a reason - - and a good one --- OMC is the world's only manufacturer specializing exclusively in spray systems for all branches of the Graphic Arts.

OMC Spray Systems will stop offsetting, increase press production, and reduce waste and spoilage. We don't have to tell you that this will help your profit picture.

It will pay you, too, to investigate OMC Spray Systems. Remember:

- \* Liquid, powder, or hot wax there's a unit to fit your needs.
- \* There's a unit for every type and size of press.
- \* There's a unit for every printing process — and for every kind of stock.



Tell us about your offsetting headaches --- press stock — other details — we'll speed you a helpful reply.

#### RTMAN-MC CAIN CO.

**Available through leading Graphic Arts Suppliers** 1329 West Washington Blvd. • Chicago 7, Illinois

# Blatchford Metal salesman hailed as tipster...

gives racing form printer hot tip on casting solid slugs



"This one sure has me left at the post", says Bill as he shows me a handful of agate slugs.

"Been having trouble getting more than half a dozen mats off these "past performance" slugs. Break down under pressure. Sure, they're thin but until lately they've stood up pretty good".

"Well," says I, "Your metal's okay — our last analysis showed that. And I'm sure your machine temperatures are within limits. Let's ask this operator to take a look at his mouthpiece . . . on a hunch".

As I suspected, the vents were fouled up — air was being trapped in the hot metal — the slugs came out

pretty porous. The operator cleaned the vent slots, put molds and disc back, then cast a couple of slugs. They were sound as a newly minted dollar.

"You hit it right on the nose," says Bill. "By the way, who do you like in the third at Upside Downs?"

In the race for high production at lower costs you're always in the money with Blatchford Service.

Blatchford Metal salesmen know printing and printer's metal problems. Often their on-the-spot suggestions, and the metal analysis service they offer, make the difference between running smoothly at a profit and stumbling along at a loss.

If you suspect that your metal is not behaving up to par — hot or cold — call in your Blatchford man.

E. W. Blatchford Dept., NATIONAL LEAD COMPANY—Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Dallas, Philadelphia, Pittaburgh, St. Louis; New York: E. W. Blatchford Co.; New England: National Lead Co. of Mass., Boston; Pacific Coast: Morris P. Kirk & Son, Inc., Loo Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City; Canada: Canada Metal & Co., Ltd., Toronto, Montreal, Winnipeg, Vancouver.

# Blatchford for service

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No. 13

New Page Size! More Convenient to Use! Many New Faces!

IT'S FREE FOR THE ASKING!

Clip this Coupon to your letterhead for your copy

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Attention of

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Available in a choice of 17 colors, Siebold Safety Inks are invariably specified for producing Pantographic designs in printing checks and other special types of financial documents.

# SAFETY INKS

indispensable in printing CHECKS, BONDS, FINANCIAL DOCUMENTS.

Just like a top-flight bowler
who "strikes" consistently, you'll
make a "pocket hit" with your customers
when you use these high quality,
dependable color inks.
Send for our color book.

"OVER A HALF CENTURY OF SERVICE"

MEMBER: Lithographic Technical Foundation National Association of Printing-Ink Makers National Printing-Ink Research Association N. Y. Employing Printers Association



J. H. & G. B. SIEBOLD

MANUFACTURERS OF PRINTING, LITHOGRAPHER 150 VARICK STREET, NEW YORK 13, N. Y.

# GET UP TO 15% MORE PRESS RUNNING TIME

# WITH Double SHEET & WEB CLEANERS PATENTED Here's an easy way to get up to 15% ... and more ... additional running time from your large presses. If you're like most good printers, your pressmen devote at least 15% of every hour for wast, and up plates. They're washing off pager, lint, dirty and offsets spray that causes hickies.

Here's an easy way to get up to 15% ... and more ... additional running time from your large presses. If you're like most good printers, your pressmen devote at least 15% of every hour for wasting up plates. They're washing off paper, lint, dirt and offset spray that causes hickies, freckies and other undesirable spotting on quality printing. Equipping your presses with Doyle Sheet and Web Cleaners keeps your paper stock and plates clean as a whistle. Sucks off all offset spray and other loose material. As a result your press running time soars to new highs. Doyle Cleaners are used in many leading plants. It should be in yours, too. Write today for full details giving us your large press specifications.

Dirt, lint and offset spray removed from paper stock feeding into a press at Evans Winter-Hebb, a leading Detroit automotive printer.



# THE J. E. Doyle COMPANY

1220 West Sixth Street • Cleveland 13, Ohio
Telephone: CHerry 1-5924
QUALITY CONTROL EQUIPMENT FOR THE PRINTING INDUSTRY

FOR 43 YEARS





So powerful - yet so safe

Any kind of ink-even when hardened on type or cuts-starts to dissolve instantly when Phenoid is applied. Safe for wood, metal, hands, and has no unpleasant odor.

In two forms-regular and NON-FLAMMABLE.

Order from your supplier. Write for leaflet.

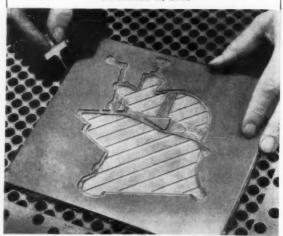
Chalmers Chemical Company, 123 Chestnut St., Newark 5, N. J.



# STERLING OGGLE

Precision ground to give an accuracy unequalled by other methods of machining PMC Sterling Toggle Base in magnesium or semi-steel simplifies lock-upsaves time-increases profits.

> THE PRINTING MACHINERY CO. 436 Commercial Square Cincinnati 2, Ohio



# AMERICAN EVATYPE RUBBER PLATES SAVE MONEY FOR YOU!

Require little or no makeready. Reduce or eliminate offset — you use less ink. Eliminate standing metal forms. Cannot cut form rollers. Perfect impressions on hard to print papers. Make exceedingly long runs. Lightweight plates. Materials cost less than \$1.25 for 10" x 10" plate.

Make Your Own On Easy-To-Operate

#### VA-PRESS

Exclusive pre-heat table prevents plate buckling. Thermostatic controls assure correct platen heating. 13" x 18", 12" x 15" and 11" x 13" platen sizes. See how easily you can make accurate rubber plates.

Write for complete details on our small press-60 days free trial

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General Offices, Research Laboratory, Demonstration Room & Factory 3601 W. Touhy Ave., Chicago 45, III. Phone: ROgers Park 1-2100 Eastern Office & Demonstration Room

323 E. 44th St., New York 17, N.Y. Phone: MUrray Hill 4-4197

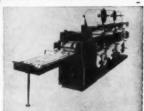
Western Office 3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUnkirk 8-9931



for new, faster methods of printing, investigate DEED DEX

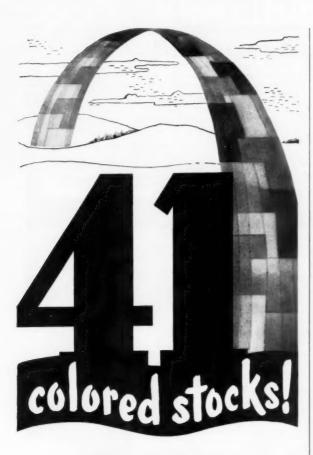
ORVILLE DUTRO & SON, INC. 117 West 9th St., Los Angeles 15, Calif.

CITY ZONE STATE



#### WRITE FOR INFORMATION!

Designed and sold exclusively by Orville Dutro & Son. Made by Western Geer, manufacturers of geers and spe-cial machinery for industry since 1888.



#### MID-STATES

<u>Really Glat</u><sup>®</sup> Gummed Papers

When you're looking for gummed label paper, you want the color, stock and price that's right for the job. The bigger the selection, the more certain your chance of finding exactly what you want.

That's why the wide selection you have in Really Flat Gummed Papers is important to you. Colors range all the way from the superbrilliance of Day-Glo to modest natural kraft brown. Reds? Six of them. Six orange, too. Metallics, friction glazed, Boncraft, and plated stocks add up to an amazing color range with wide choice of papers. And there are 17 white stocks to select from.

Write for free Sample Book showing all the colors and stocks in the Really Flat Line.

#### MID-STATES Gummed Paper Company

DEPT. 1015 6850 SO. HARLEM AVE., BEDFORD PARK, ILL., ARGO POST OFFICE

New York Syracuse Philadelphia Boston Atlanta Cleveland Detroit St. Louis Los Angeles

# for low cost addition of third and fourth colors

## for Miehle Flat Bed Presses



Photo Boxboard Containers

Stretch press capacity, speed delivery, and improve printing quality with Western "extra-color" units. Convert your 2-color Miehle Flat Bed Press into a three or four color press at the same delivery speed.

Or convert your 2-color Miehle Flat Bed Press into a 2-color rotary with double delivery, doubling production without changing the speed of your press.

> Western "extra-color" printing units lock out in seconds for standard press use.

Write for descriptive literature showing how to speed deliveries and increase profits.



#### WESTERN PRINTING MACHINERY CO.

3519 N. Spaulding Ave.

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Manufacturers of color units for Miehle Flat Bed Presses, also CON-VERSION OF FLAT BEDS TO ROTARY and Honeycomb Plate Cylinders

#### RAISED PRINTING IS HIGHLY PROFITABLE BUSINESS



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7 VIVID VIRK-OPAQUES

- 7 VIVID VIRK-OP
- 19 RICH COLORS
- 29 BRILLIANT SPARKLES



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THE WORLD'S LARGEST MANUFACTURER OF MACHINES, COMPOUNDS AND INKS FOR RAISED PRINTING

Big Profits
Without Capital
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Sell Southern!

available for 12", 15", 20"

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Give your customers
COMPLETE service and
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be a Southern Business
Forms dealer in your territory. Top quality, top
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The South's Most Modern Plant ... Shipping Coast to Coast
WRITE TODAY FOR DEALERSHIP INFORMATION

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Send for the WILSOLITE Technical man!
Wilsolite laboratory service and trained field technicians, working in your plant, are

Wilsolite laboratory service and trained field technicians, working in your plant, are always available to help solve your printing problems. Use Wilsolite as your source of valuable information as well as fine materials.

WILSOLITE matrix materials; fill-in powders, embossing sheets.

#### GOOD YEAR

Buna N. Engraving Rubbers, grey, black; uniform hardness; excellent in cutting, stripping, marking qualities; gauges, 3/32" to 3/8", hardness range, 20 to 80 Durameter. Also natural rubber, red, grey, black. Goodyear related products

Write for full information and samples

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ANADIAN AFFILIATES: Toronto, Ont. . Fort Erie, Ont. . Vancouver, B. C.

#### How to Do Embossing in Your Own Plant

You can do professional embossing on your regular job presses if you order STEWART'S EMBOSSING BOARDS from The Inland Printer. A booklet giving full instructions is included with every order. Don't let those extra profits walk out the door. Add richness to your printing and dollars to your cash register by accepting with confidence every job of die embossing.

5¾ x 9½ inches.....\$1.60 a dozen 9½ x 11½ inches.....\$2.85 a dozen

Send check or money order to

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THE INLAND PRINTER'S

# classified buyers'

RATES: Ordinary classified, \$1.25 a line per insertion (figure 36 characters per line); minimum \$3.75. Used monthly, \$40 a year for 3 lines: \$11 for each additional line. Situation wanted, \$1 a line, minimum \$3.

Display classified sold by column inch with discounts for larger space and three or more insertions. Sample rates: One inch used one time, \$23, used 12 times, \$19 per insertion. Two or four inches used one time, \$21 per inch. Full rate schedule on request. Please send payment

Copy must be received at 79 W. Monroe St., Chicago 3, Ill., by the 18th of the month preceding date of publication.

#### **AUCTIONEERS-APPRAISERS**



MILWAUKEE BRONZERS . presses. Some rebuilt units. C. B. Henschel Mfg. Co., West Mineral St., Milwaukee, Wis.

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Expanded facilities and added equipment allow the addition of new dealers. Fast, dependable delivery. All forms carry dealer's name. Also shipped under dealer's label.

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WE SERVE AS YOUR FACTORY AND WAREHOUSE. LIBERAL PROFITS TO DEALER.

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CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 80 Franklin St., New York, N.Y.

CALENDARS AND CALENDAR PADS (Contd.) WHOLESALE CALENDARS, MATCHES, FANS. ADVERTISING NOVELTIES -Do your own imprinting. Sell your reg-ular customers. Fleming Calendar Co., 6535 Cottage Grove, Dept. S, Chicago 37.

#### STOCK CALENDAR PADS YEAR 1958

Over 50 styles Sizes 14 x 11/2 to 21 x 131/2 One-Two-and Four Colors. WRITE FOR FREE CATALOG.

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Remember. Only Megill Makes Spring Tongue® Gauge Pins MEGILL'S PATENT



\$1.80 doz. with extra Tonques

Sold by Printers Supply Dealers. THE

#### EDWARD L. MEGILL CO.

The Pioneer in 1870
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EQUIPMENT & SUPPLIES FOR SALE (Contd.)

#### MODERN PRESSROOM & BINDERY EQUIPMENT

Rebuilt Machines . . . Sensibly priced 2—Col. Miehle Presses: 1/0 56"; 5/0 65" Automatic feeders available.

No. 46 2-col. Miehle, bed 361/8 x 46, chain del., pile feed, A.C. motor.

5/0 s.c. Miehle, Dexter pile or Cross feeder, ext. del.

56" 2/0 s.c. Miehle, pile feeder, ext. del.

5/0 Miehle Perfecting Press, pile feeder and del.

2-col. 27 x 41 Miller, 4 track, oiling system and A C motor. 28" x 41" 4-track Miller Major.

27 x 41 Miller Cutter & Creaser

KELLY PRESSES: No. 1-22 x 28; No. 2-22 x 34. Reloading Feeder, A.C. motor equip. 22" x 28" Miehle Horizontal, straight

line del.

22" x 28" Miehle Horizontal Tandem

Harris Offset Presses-171/2"x22", 21"x28" LSK 2-Color 42" x 58" LSQ s/c 26 x 40 22" x 34", 41" x 54" 14" x 20" ATF Little Chief

38"-44"-50" Seybold paper cutters. 3-knife Seybold trimmer. Intertypes, G-2-B-C, Linotypes, 8-14.

NORTHERN MACHINE WORKS (Tel. MArket 7-3800) 323-29 North 4th Street, Philadelphia 6, Pa

#### Authentic Values!

Here, your hard-earned dollars bring top-notch quality, fair and friendly treatment!

#### **Current Offerings:**

MIEHLE Verticals V-45 & V-50 MIEHLE 41 single and two color units, current models, post-war MIEHLE Two Color Presses, models 41TC, OTC, 3/OTC, 6/OTC COTTRELL Two Color 36x48 post-war (2) LAWSON 46" hydraulic cutter SEYBOLD 4-VA tumbler trimmers (2) SEYBOLD 50" Precision cutter SEYBOLD 56" 10Z cutters (3) DIAMOND 341/2" hand clamp VANDERCOOK Current model 325G ATF Big Chief, post-war KELLY presses 17x22, 22x28, 24x35 Standard brands of new

#### and composing room usage TYPE & PRESS

machinery and equipment

for pressroom, bindery

of Illinois Inc.

3312 N. Ravenswood Ave., Chicago 13 A trustworthy name in the trade

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TAG PATCHING MACHINES for every size tag \$1485.00 Rebuilt \$985.00 Terms. Guaranteed. Makatag Corp 2 Linden St., Reading, Mass



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#### RUSSELL E. BAUM, INC.

WORLD'S FINEST FASTEST **FOLDERS** 

FROM 14x20 TO 39x52

615 CHESTNUT ST., PHILA, 6, PA.

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HAVE A DURABILITY THAT CUTS COSTS

SEE FOR YOURSELF. ORDER A SET

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1342 N. HALSTED ST. CHICAGO 22, ILL. 225 N. New Jersey St., Indianapolis 4, Ind. St. Paul 1, Minn. 258 E. 5th St.

AN EXTENSIVE LINE of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kansas.





#### REBUILT MACHINES FIRST CLASS . LOW PRICED

1-Miehle No. 31/2-28 x 42" without Feeder

2-Miehle-Verticals-14 x 20"

1-Otley Two-Rev.-27 x 42" with Suction Pile Feeder

1-Planeta Offset Press HZO 5-30 x 42" two colors with Section Pile Feeder and Pile Delivery.

Non-Rebuilt

- 1-L&M Two-Rev.-4 Rollers-37 x 53" with Suction Feeder
- 1-Miehle No. 2-34 x 50" with Elless Stream Feeder
- 1-Miehle No. 2-34 x 50" without Feeder

The last three machines available at extremely low prices

DELIVERY FOB DUTCH PORT, EXPORT BOXED. Shipments all over the world.

Write for full details to:

VAN RANDWIJK'S GRAFISCHE MACHINEHANDEL N.V. Rebuilders of printing machinery ever since 1894 P. O. BOX 107, DORDRECHT (HOLLAND)

EQUIPMENT & SUPPLIES FOR SALE (Contd.)

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- \* Electric-Welded
- \* Square and True
- \* Absolutely Guaranteed

SOLD BY ALL DEALERS

#### AMERICAN STEEL CHASE COMPANY

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#### SHARPER HALFTONES 33 INK CONDITIONERS 0-33 33 0 - 33

nake good inks better 1 lb. can \$2.20 Send for Price List LETTERPRESS

FOR

CENTRAL COMPOUNDING COMPANY
1719 North Damen Avenue • Chicago 47, Illinois
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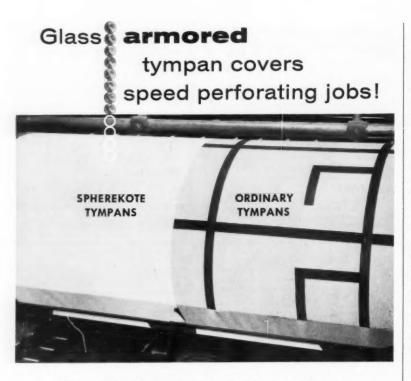
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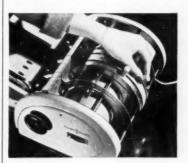
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# Keeps small orders Off big folders

... Now cut your folding costs on short runs!

• Stands to reason — small runs on your big folders can raise your costs, slow down output. This little low-cost Pitney-Bowes "FH" Folding Machine makes money for you even on short runs!

Big advantage of the FH is that you can set it for a double-fold by moving two knobs—in less time than it takes to tune in a cold TV set!

 With semi-automatic feed, the FH can double-fold up to 5,000 sheets per hour.
 (With the optional automatic feed, at slight extra cost, it's even faster.)

Mighty versatile, too. Makes eight different folds. Handles sizes as small as 3 by 3 inches, and as large as 8½ by 14 inches, in most weights and finishes. It even folds stapled sheets.

• Light and portable, you can also bring the FH to the job carry it with one hand! It doesn't need a skilled operator, can be used by anybody. And it costs less than a standard typewriter!

 Call the nearest Pitney-Bowes office for a demonstration. Or send the coupon for a free illustrated booklet.

The larger Model FM folds sheets as large as 11" by 24", at speeds up to 19,000 an hour.



PITNEY-BOWES, INC.
4222 Walnut St., Stamford, Conn.
Send free illustrated booklet on
Folding Machine to:

Name\_\_\_\_\_

# THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

- ★ JOB PRINTERS IN THE WILD WEST were often publishers and editors of local newspapers. In the 1850's their business was sometimes interrupted when a sheriff barged in and handcuffed one or more desperate prisoners to the presses. Even then the press was a symbol of law and order.
- ★ AS ANY TELEVISION VIEWER KNOWS, A.B.C. stands for "Always Buy Chesterfields." But in the fields of advertising and publishing, ABC (with or without periods) means "Audit Bureau of Circulations."

As every schoolboy knows, nearly all magazines make their money from advertising. The money you pay out for your subscription doesn't finance very much but we consider it the most important money we get! When you pay for your subscription, the magazine must be good or you wouldn't want it. That's why, too, you must pay for your favorite magazines. Keeps the editor on his toes. Tells the advertiser what people really read. And helps you to pick out the magazines that must be worth while.

The Audit Bureau of Circulations is a coöperative, nonprofit association of nearly 3,600 buyers and sellers of publication advertising. The bureau defines, audits and reports net paid circulation for its members.

THE INLAND PRINTER proudly shows its circulation colors, the ABC symbol (see page 3), this month and every month. We have a right to display this symbol which means protection to our advertisers and increased service to our readers.

Because THE INLAND PRINTER is a member of ABC, we give our advertisers a full measure of circulation value when they invest advertising funds with us.

The income we receive from these advertisers helps us to build features and articles that win the friendship and interest of readers of THE INLAND PRINTER year after year.

Each year, an impartial, accurate ABC report tells us and our advertisers how THE INLAND PRINTER has earned the cash ballots—paid subscriptions and renewals—that show editorial leadership and alertness.

THE INLAND PRINTER subscription list is now at an all-time high; it has grown steadily, particularly in the postwar years, until today far more printers are buying and reading THE INLAND PRINTER than any other publication in the graphic arts field.

Such a performance reflects the kind of an editorial job we are doing for you *every month*, the kind of service we are rendering our advertisers year in and year out. One just isn't possible without the other.

- ★ QUESTION AND ANSWER DEPT.: Q.—As a proofreader, the word "ego" annoys me. What is it? A.—It's a big bird with feathers, hooked nose, and flies.
- ★ PLAY A PIANO AND RUN A LINOTYPE at the same time! The London Times has a mobile unit, designed and built to maintain continuity of publication in the event of an emergency. The Times is said to be the oldest surviving daily newspaper in Great Britain. The mobile unit is a complete printing plant capable of producing 12,500 copies per hour of an eight-page newspaper in tabloid format. Two Linotypes compose the text for this emergency newspaper plant which prints from curved stereotype plates on a compact rotary press.

One of the Linotypes can be remotely controlled by radio signal from a distance of several miles through a separate keyboard which perforates a corresponding text in Teletype code on a continuous paper tape. The latter is then run through a transmitter which converts the message into telegraph signals.

Now this is where the music starts: In turn, the telegraph signals are transformed into musical notes which are transmitted by radio-telephone to a truck trailer in which the Linotypes are installed. There the notes are reconverted to telegraph signals which operate a reperforator. The latter produces tape which is fed into an adaptor keyboard on the Linotype machine. Sounds a bit ridiculous on the face of it, but you'll just have to take our word for it.

- ★ THROWAWAYS ARE NOT NEW in the printing business, as any printer can tell you. A throwaway, as if you didn't know, is a handbill not intended for preservation after it is read. The earliest use of the term noted in dictionaries was in 1903; but the custom goes back much further. Even in 1664, in London, it was the custom to throw advertising bills into gentlemen's coaches, just as ads are tucked under windshield wipers today.
- ★ MORE DAFFY DEFINITIONS: Line Spacing: Strips of metal that hold lines of type securely in place until you turn your back on the press.
- ★ IN THE CITY OF BAGDAD in Mesopotamia, scene of many romantic episodes, American tourists are often lured into a Turkish palace with the promise of seeing a real harem. When they are ushered into the glamorous private quarters, they see no lovely dancing girls. Instead, they behold a long row of Linotype machines. The ladies do not live there any more. It's now a print shop.







#### FOTOSETTER CUTS COMPOSITION COSTS

Fotosetter saves time by eliminating many operations. It can set right-reading composition directly on photographic paper—from 3 pt. through 54 pt.—in a wide variety of faces. Less than five minutes later the composition is ready for paste-up. That's a far quicker and simpler way to set type. Furthermore, instead of putting up with smudgy, ragged repros, you get clean, sharp, smearproof, uniform composition that plates and prints to perfection.

Fotosetter saves space by eliminating much bulky equipment used with conventional metal typesetting methods. Fotosetter needs only one-eighth as much space for storing magazines because one font of Fotomats sets up to 14 sizes of type. Bank, type

cabinets, saws, spacing material cabinets, casters and furnaces are no longer needed. An ordinary file cabinet replaces present type storage space.

Fotosetter requires less capital. It saves up to 85% in the cost of matrices and magazines. Auxiliary equipment costs only a small fraction of what you would spend for the many pieces of equipment used with metal composition. Fotosetter eliminates the need for tying up money in a mountain of metal.

Investigate how much Fotosetter photographic typesetting machines and methods can save you. Ask your Intertype representative to tell you the whole Fotosetter story.

#### INTERTYPE COMPANY

360 Furman Street, Brooklyn 1, New York

A Division of Harris-Intertype Corporation

Chicago, San Francisco, Los Angeles, New Orleans, Boston In Canada: Toronto Type Foundry Company Ltd., Toronto, Montreal, Winnipeg, Vancouver, Halifax

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